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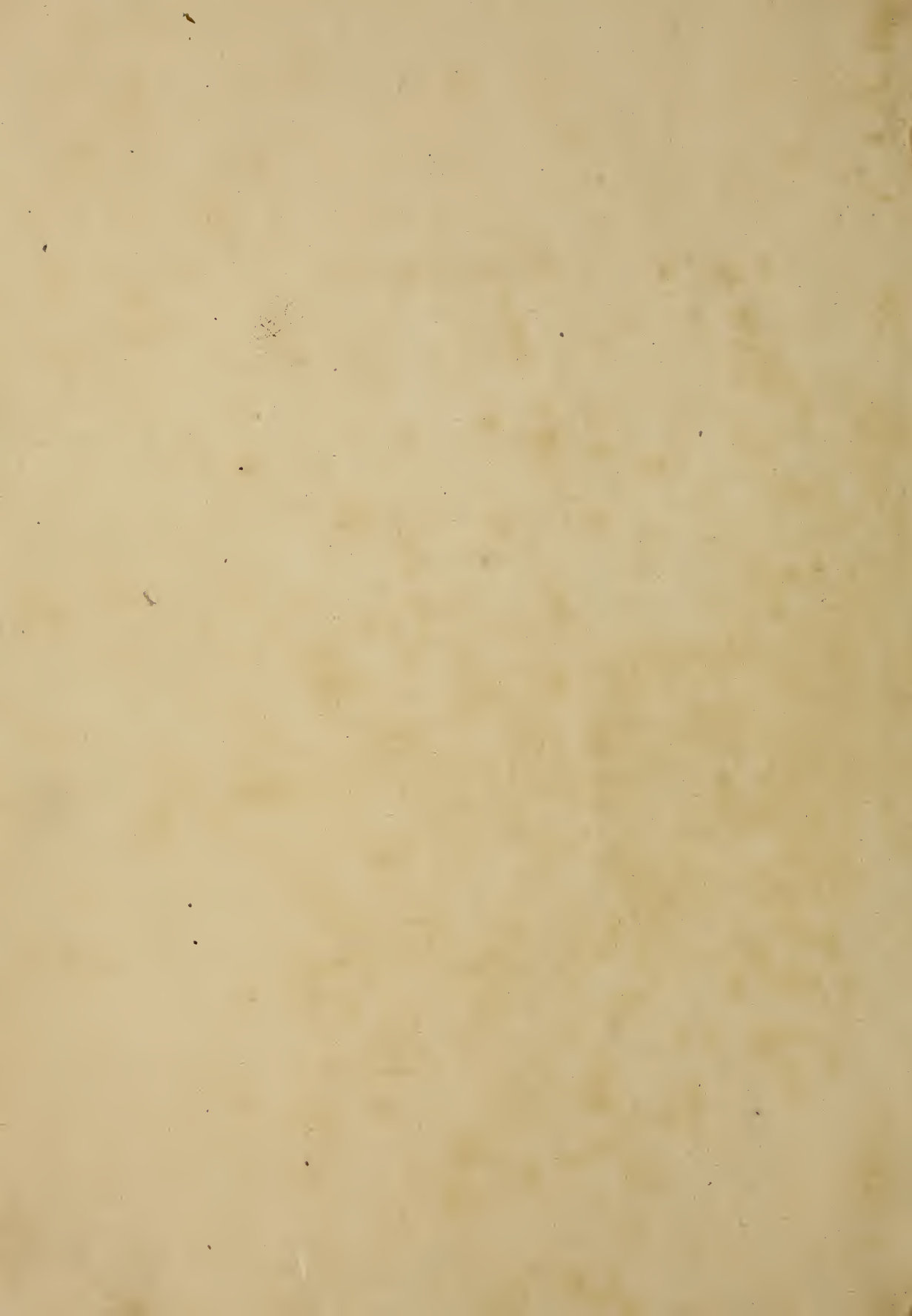
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John Young Esq:

from his Affectionate Mother

Robert Young Sept. 1/1857.







*R. Young*  
*Organist*  
*Staindrop*

**Specimens**  
OF  
*Various Styles of Music,*  
*referred to in*  
**A COURSE OF LECTURES,**  
*read at Oxford & London,*  
AND  
*Adapted to Keyed Instruments,*  
BY  
**WM. CROTCH,**  
*Mus. Lect. Prof. Mus. Cam.*  
**Vol. 1**

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# P R E F A C E.

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THE intention of this Work is to bring into one point of view Specimens (adapted for keyed instruments) of the various Styles of Music, beginning with the written music of the ancients, and the unwritten, or national, music of many different countries; and proceeding through the works of the most eminent masters of every age down to the present time.

The Objects proposed to be obtained by such a Collection are :

- I. To improve the taste, by introducing the performer to every kind of excellence, and thereby prevent his being bigoted to particular sorts of music, or particular masters.
- II. To give a *practical* History of the progress of the Science.
- III. To present in one work to the Student in Composition a great variety of matter for his study and imitation.
- IV. To furnish performers in general with good subjects for practice, calculated for all stages of their progress; many of the specimens being necessarily easy of execution, some difficult, but all, it is conceived, excellent in their respective kinds.

Much of the music of this work will be new to the public; more already known, but newly adapted to keyed instruments; and part simply republication, for the purpose of completing the specimens of styles and masters. As the work has a direct reference to a Course of Lectures delivered at the University of Oxford, and at the Royal Institution, London, examples of the Three Styles, into which I conceive all music may properly be divided, as described in the Introductory Lecture, are prefixed.

The Sublime and the Beautiful are very clearly to be distinguished in music. The Sublime is produced by various and, seemingly, opposite causes: I shall mention and exemplify four. The 1st, and perhaps the most striking, is when a few simple notes are performed in unison or octaves by a variety of instruments or voices, in the manner of the ancients. (See Nos. 1, 2, and 3, pag. 1.) II. Another source of the Sublime is when the harmony is clear and simple, but the melody and measure dignified and marked. (Nos. 4 and 5, pag. 2.) III. When the harmony and modulation are learned and mysterious, when the ear is unable to anticipate the transitions from chord to chord, and from key to key, if the melody and measure are grave, the effect will be Sublime. (Of this description are the works of Tye, Tallis, Bird, Farrant, and Gibbons; specimens of whose works will appear



in the second volume: also see No. 6, pag. 3\*.) IV. The sublime effect of a multitude of voices and instruments, performing different species of melody and rhythm at once, yet all conspiring in harmony, must be acknowledged, by those who are familiar with choral effects. (No. 7, pag. 4†.)

To produce the Beautiful in music all must be soft, smooth, and flowing; the melody must be vocal, the harmony clear and simple, consisting chiefly of concords; the measure, or rhythm, must be continuous and uninterrupted; and as the minor key has fewer perfect chords than the major, the latter is the most productive of Beauty. (No. 8, p. 6.)

There is a third style of music very different from the Sublime and the Beautiful; its characteristics are playfulness of melody, broken and varied measure, intricacy of harmony and modulation, and a perpetual endeavour to excite surprise in the mind of the auditor. This style, which has not yet obtained a name, is analogous to the Picturesque in Painting; and I shall distinguish it by the term Ornamental, which, however, is not so appropriate as I could wish. (No. 9‡.)

These Three Styles of Music are rarely found in an unmixed state. In Church music, (as in No. 10§.) and in the old Madrigals, the Sublime and Beautiful were generally united: in modern music the introductory Adagios to Simfonies and Sonatas exemplify the mixture of the Sublime and the Ornamental; and a combination of the Beautiful and the Ornamental, or of the Three Styles, in which, however, the Ornamental is generally predominant, (No. 11.) is the characteristic of all other modern music.

I shall now proceed to notice the different *Airs* contained in this Volume.

No. 12 is a hymn to Nemesis, a fragment of a Greek composition. No. 13 is set to the first eight verses of the first Pythic of Pindar: for a particular account of both which tunes, and of two other specimens of the music of the ancients, see Dr. Burney's *History of Music*, vol. i. The length of the notes in these hymns in the originals is correspondent to the different feet of the verses, and the time is therefore perpetually changing from common to triple time; but I have followed Dr. Burney's example of reducing them to common time. The seventh of the key in No. 13 is placed at the interval of a whole tone under the key note; or is, in other words, a flat seventh, which is commonly met with in old music: and this tune having but six notes in its melody seems to favour the idea of its high antiquity, as seven strings were not necessary to its performance on the lyre, which instrument accompanies the second part of the tune.

NATIONAL MUSIC (*Airs* preserved traditionally in various nations, some of them

\* The words of this Chorus are admirably expressed: "Who is like unto thee, O Lord, among the Gods? Who is like thee, glorious in holiness, fearful in praises, doing wonders?"

† The words of this Chorus are: "He rebuked the red sea, and it was dried up; he led them through the deep as through a wilderness; but the waters overwhelmed their enemies, there was not one of them left."

‡ No. 9 is also an example of a wilful violation of the rules of composition: see several bars of pages 7, 8, and 9. I have to apologize for having rendered some of the passages easier by not marking the hands to be crossed in several places where the author intended it.

§ In No. 10, Gibbons appears to have overlooked two consecutive perfect fifths, formed by the treble and tenor voices, in passing from the third to the fourth bar, or measure, as it is more properly called in Dr. Callcott's Grammar.

from a very remote period, and which are generally supposed to be derived from the music of the ancients, that is, of the Greeks, Romans, and other ancient nations) forms, with the exception of a very few modern airs, the principal contents of this Volume. I am aware that some of the most eminent writers on the art have been inclined to disregard this species of music, because it was preserved by tradition; but Mr. Bunting, the editor of a most valuable collection of Irish tunes, assures us that, at the last meeting of the harpers and pipers at Belfast, the same tunes were played in the same key, and with scarcely any variation by musicians who had come from the most remote and opposite parts of the kingdom; and that they agreed as to which were the oldest tunes, alleging that some of them were of an age far anterior to any of their historical records.

The Welch and Scotch musicians teach their pupils to play very correctly, with emphasis and highly finished expression, by ear.—This degree of correctness can only be learned by the ear; no musical characters being sufficiently definitive to point out the innumerable delicacies of performance. The lower orders of people among the Irish, Scotch, and Welch, whilst at their work, sing most beautiful wild fragments of melody, which are far superior to the songs of their convivial meetings, and bear evident marks of antiquity; but their shyness and disinclination to repeat them, when requested, renders it difficult to note them down. Mr. Malchaïr of Oxford (who has made National Music his study, and to whom I am bound to acknowledge myself indebted for most of the national and other curious music which I am about to offer to the Public in this work) has been a witness of these facts; which are also particularly noticed by Mr. Bunting, and by Mr. Walker in his *History of the Irish Bards*: and the following passage from Shakespeare seems to corroborate some of the foregoing assertions.

Give me some music \* \* \*

Now, good Cesario, but that piece of song,  
That old antique song we heard last night;  
Methought it did relieve my passion much,  
More than light airs, and recollected terms,  
Of these most brisk and giddy pated times.

\* \* \* \*

Mark it, Cesario; it is old and plain,

The spinsters, and the knitters in the sun,

And the free maids that weave their thread with bones,

Do use to chant it —

TWELFTH NIGHT. Act ii. sc. 5.

The Jewish Chants which Marcello has given us in his *Psalms* (and which, with many others, have been published by Padre Martini) are traditionally preserved by the German and Spanish Jews: and are said to be very ancient.—They so strongly resemble the Persian Service, (which is also likely to be ancient,) that a Hebrew High Priest, who heard it performed by the suite of the Persian Caliph on an embassy at Petersburg, was highly offended, thinking it done in derision of the Jews. (Dr. Burney's *Hist. of Mus.* vol. i. article, *Hebrew Music*.) The change of key from major to minor (Nos. 14, 17, and 18) seems to be one characteristic of Jewish music. The broken measure (Nos. 14 and 17) is commonly met with in Oriental music. The time of No. 15 is somewhat ambiguous; it has six quavers in a bar; but is it compound common time, with two dotted crotchets in a bar? or, is it triple time, three crotchets in a bar? This depends upon the accent, and



demonstrates the excellence of oral tuition. Marcello has written it in triple time.—No. 240 is another specimen of this ambiguity of rhythm; and I have seen a *ms.* copy of it written the wrong way. No. 16 is a most elegant and impassioned air, remarkable for its originality of character. Nos. 17 and 18, from Mr. Malchair's \* collection, are peculiarly wild.

Much interesting information concerning the Irish National Music may be obtained from Walker's History of the Irish Bards, though the musical remarks are incorrect, and not to be depended upon. Nos. 19, 20, 22, 23, 24, 25, and 28, are taken from this History. No. 19 is the Irish Caione, Cry, or Howl, over the Dead; which is considered as very ancient.—The author of the History of the Irish Bards would confirm the antiquity of this music by asserting that it obstinately refuses the accompaniment of a bass; here he quotes Dr. Burney, who, however, merely remarks, that no bass accompaniment was known to the ancients; but so far was this admirable writer from meaning that no ancient music would admit of a bass, that he has himself adapted excellent basses to several old tunes in his History of Music. Bagpipe tunes and, probably, songs were not made with a view to harmony; but the compass and nature of the large triangular harp, played with both hands, were so calculated to suggest the idea of harmony, and harp music is still so capable of receiving an accompaniment, that I cannot doubt but that it always had one in Norway, Ireland, Britain, and in every other country in which the harp was used; which instrument, though it does not appear to have been known to the Greeks and Romans, was a very obvious and easy improvement on the lyre.—The difficulty of adapting accompaniments to old tunes depends on the talent and assiduity of the harmonizers; and Mr. Malchair, who is possessed of both in an eminent degree, has accordingly succeeded in putting most ingenious and natural harmonies to a great number of old National Tunes, and especially one (which is nearly the same as printed in this work) to the Irish Cry; which is a bagpipe tune, and could not be composed with a view to harmony.—The accompaniments to Nos. 192, 194, and 197, are by Mr. Malchair; and those to Nos. 21, 22, 88, 89, 97, 135, 193, 196, and 237, are indebted to him for all the merit they possess; the alterations being but very slight.—No. 19 is called the Cry of Connaught: there are three others in Walker's History called the Cries of Munster, Ulster, and Leinster, which differ very little from the preceding. I have also met with two other Irish Cries; one in a collection of tunes by Burk Thumoth, which seems to be ancient; and one in the Beggar's Opera, which I conceive to be modern. No. 20, Hugar mu fean, or Thugar mu fain a sambra lin, We have brought the Summer with us, is a very fine old tune; used at the bringing home of the May Pole: an ancient Pagan custom. Walker's and Bunting's editions of this tune agree very closely. It is generally supposed that the scale of the Scotch and Irish tunes always omits the fourth and seventh of the key as in No. 93; but the fourth is frequently retained, as in this tune, and the flat seventh is in others used in a way which can hardly be considered as a modulation. No. 21, Strachen Variga, was written from the playing of an Irish blind piper by Mr. Malchair; its wild sweetness seems to have been unsuccessfully copied in many Irish and Scotch tunes. No. 22, D'eala mairi liomfa, is a wild and pleasing air; and the repetitions of its melody and its broken measure are remarkable. The dignity and pathos of the air, No. 23, Abair a chumain ghil, is equal to the most refined

\* The Editor has, in general, endeavoured, as far as lies in his power, to authenticate the airs contained in this Volume, by noticing the sources from whence he received them.



121, 122, 134, 140, 141, 143, 147\*, and 149; and of the cheerful style, 96, 97, 99, 102, 113, 123, 139, and 142; and all these are so equally excellent in their way, that it is scarcely possible to prefer one to another. Nos. 94, 96, 97, 98, 99, 132, and 139, are supposed but not ascertained to be Scotch: No. 96 is from the *Dancing Master* for 1695; No. 98 from the edition of that work in 1703; No. 99 from that of 1665; the last seems to be a bagpipe melody. No. 100, the *Sutors*, or *Souters*, of *Selkirk* were shoemakers, who fell in the battle of *Flodden*†. No. 102, and several others, are in the *Gentle Shepherd*. Nos. 103 and 104 appear to be modern tunes; and I have some doubt whether 104 be genuine Scotch, or mere imitation.

That the best Lowland Scotch music was composed by *David Rizzio*, or improved, at an earlier period, by the *Italians* at the court of *King James I.* of *Scotland*; or, on the contrary, that the *Italian* music was, according to *Tassoni*, improved by the *Scotch*, are assertions equally undeserving attention: both the *Scotch* and *Italian* music of these periods are too well known to permit us to suppose for a moment that either was copied from the other. That *James I.* of *Scotland* did not copy the *Italian* music may be seen from No. 126, the *Gaberlunzie Man*, the words and music of which are attributed to this Prince. Nos. 131, 132, 133, are in the *Beggar's Opera*, from which also 204, the second edition of 205, 231, 232, and 233, are taken; and in which are several other curious old tunes. No. 149 seems to be made up of the fragments of other tunes, as if to suit the *English* words, and strongly resembles the first part of No. 148‡.

*British* and *Welsh* National music may be considered as one, since the original *British* music was, with the inhabitants, driven into *Wales*. It must be owned, that the regular measure and diatonic scale of the *Welsh* music is more congenial to *English* taste in general, and appears at first more natural to experienced musicians than those of the *Irish* and *Scotch*. *Welsh* music not only solicits an accompaniment, but being chiefly composed for the harp is usually found with one: and indeed in harp tunes there are often solo passages for the bass, as well as for the treble; it often resembles the scientific music of the seventeenth and eighteenth centuries; and there is, I believe, no probability that this degree of refinement was an introduction of later times. *Ffarwell Ednyfed Fychan* (No. 171) is a tune bearing the name of the Counsellor, Minister, and General of *Llewellyn the Great*, in the thirteenth century, and yet is remarkable for the characteristics I have been mentioning: the same will be found in Nos. 164, 165, 167, 169, 174, 175, 180, 181, and 185; and also in a great many tunes in *Jones's* and *Parry's* collections, which are not in this work. I am indebted to the former, and especially the first volume, for most of the *Welsh* tunes which I have inserted in this book; and I find some airs in *Jones's* second volume, or *Bardic Museum*, which I received from *Mr. Malchair* and others, before it was published. Nos. 150 and the third edition of 151, page 78, were decyphered by the *Rev. Dr. Jones*, of *Jesus College, Oxford*, from a *Welsh* manuscript. Another striking characteristic of many of the *Welsh* airs, is the suspense of the final cadence; which was probably suggested by the nature of the harp, an instrument admirably calculated for the continued warble of melody which precedes the close: this is very perceptible in Nos. 166.

\* *Flowers of the Forest* is asserted to be an old tune. *Minstrelsy of the Scottish Border*, vol. i. 274.

† *Ibid.* vol. i. 258.

‡ For an account of *Johnie Armstrong*, a celebrated border chieftain, see *Minstrelsy of the Scottish Border*, vol. i. 58.

152, 163, 168, (both editions), and 182. Griffith ap Cynan, in the twelfth century, brought over some Irish Bards into Wales; accordingly we have a tune called after his name, (No. 154,) which has a tincture of the Irish character in it: the flat seventh to the key-note is itself used as a key-note, a process of modulation, which is frequently met with in Irish music, (as in Nos. 26, 31, 43, 44, 63, 66, 69, 71, and 72,) but very rarely in Welch music. The Welch tunes, No. 162, and the latter movement of 178, have likewise a strong resemblance to the Irish style; and a tune called, in Jones's second volume, the Willow Hymn, is (as I was informed by the Rev. Mr. Barnard, who himself noted it down in Ireland) commonly sung by the Irish at funerals: and is said to be very ancient. Giraldus Cambrensis, who visited Ireland in the train of Henry II. in the twelfth century, gives a curious account of the comparative state of the Irish and Welch music at that time, which is inserted both in Walker's History of the Irish Bards, and in Sir John Hawkins's History of Music: the passage is attended with considerable difficulties, and people have differed as to the interpretation to be put upon many of the expressions; but from it, I think, we may clearly collect, that the Irish of that period played on the harp with greater execution than the Welch; and that the airs they performed upon it had more of variety, intricacy, and contrivance, than those of his own country. Pathetic tunes are not very frequent amongst the Welch collections; we must, however, except Nos. 155, 175, and 183, which are extremely so. Nos. 158, 163, 172, 179, 180, and 184, are melancholy. No. 156 was written down by Mr. Malchair, who heard it sung in Harlech Castle. The minor key with the sharp seventh, as in Nos. 158 and 184, and especially when the sixth is also sharp, as in No. 161, is a very different scale from that of the Irish and Scotch music: Mr. Jones says, in a note on the latter tune, "This is a key peculiar to the ancient Welch music, which is called Gogywair;" but the Norwegian tunes, Nos. 284, 285, 287, and 288, are in the same scale. The resemblance between Handel's duet of "Happy we," in *Acis and Galatea*, and the five first bars of "the Rising Sun," (No. 165,) is so strong, that we can hardly doubt but that he must have heard it, especially as he professed to take advantage of every subject which he admired. The military music of the Welch seems superior to that of any other nation: in the German marches, the models of the English, most of the passages are noisy, interspersed with others that are trifling, and even vulgar: in those of France also there is much noise, together with chromatic and other scientific passages: the Scotch Highland marches, called Ports, (see Macdonald's Highland Airs,) are wild warbles, which might (and, indeed, upon many occasions, did, in a remarkable degree) inspire courage, but which could not answer the purpose of regulating the step. But in the Welch marches (Nos. 157, 177, and 178, and also a tune, in Jones's first volume, called "Come to Battle") there is not too much noise, nor is there vulgarity or misplaced science: they have a sufficiency of rhythm without its injuring the dignified character of the whole; which, to use the words of the poet, is

\* \* \* \* Such as rais'd  
To highth of noblest temper heroes old  
Arming to battle; and, instead of rage,  
Deliberate valour breath'd. PAR. LOST. Book i. lin. 551.

It has been already remarked, that England has had no national music of distinct national character since its original inhabitants were driven into Wales; English tunes, however, of a later date than this period, and many of them probably two or three hundred years old, may be seen in the Beggar's Opera, and other collections. Nos. 186, 187,



regular composition. Bunting's edition of this tune has more original wildness, but less expression than Walker's which is here used. As there are the Cries of different provinces, (of which Connaught is the most musical,) so there are tunes called the Humours of particular countries. No. 24, Speic Gailleanac, or the Humours of Gailleanac's country; No. 25, Speic Seoach, the Humours of Joice's country; and No. 26, the Humours of Listivain. No. 24 is pathetic. No. 25 is an animated and beautiful bagpipe melody; the difference between Walker's and Bunting's editions of this tune, though apparently slight, is in favour of the latter. No. 26, from Aird's collection, is remarkably wild, and of a strongly marked character; its scale, which is a mixture of a minor, and a major, will be found in some other Irish and Scotch tunes. No. 27, Ailleacan Dubh O, is inserted in O'Keefe's Poor Soldier; in which are several other Irish airs: this is considered as very ancient, and is very beautiful. No. 28 was written down, says Walker, from the whistling of an Irish ploughboy; the flat seventh is beautifully used in this air. Nos. 29, 30, 31, 32, and 33, are from Burk Thumotli's collection. No. 29, Slaunt Ri Plulib, (of which I have seen another edition in the major key) is extremely wild; and the scale quite singular. No. 30, Drimen Duff, is a beautiful air. No. 31, Curri Koun Dilish, and the two following tunes appear from their style to be harp airs; the variety of melody and the unexpected use of the flat seventh in No. 32 are not less remarkable than its Latin title, Da mihi manum. No. 33, the Dangling of the Irish Bairns, is very wild and fanciful; and sounds more like an extemporaneous performance than a regular tune. No. 34, Coohee na finga, and No. 35, which has no name, were sent to Mr. Malchair from Ireland by Mr. S. Ryall; the mild beauty of the latter is a fine contrast to the almost unintelligible wildness of the former. No. 36, Alleyn a roon, is deservedly a favourite of the public. No. 37, Old Lango Lee, is a much finer tune than the well known air of New Lango Lee, or the Banks of the Dee. No. 38, Gramachree Molly, or Molly Astore, does not appear to me to be an ancient melody. No. 39, Savourna deligh shelah O, according to either of the editions I have given, but especially the last, is, perhaps, unparalleled in the tenderness, pathos, and expression of its melody. It has been performed in the Poor Soldier, and the Surrender of Calais; and, though a little corrupted by alterations, in the Opera of Mahmoud, under the title of the Carpet Weaver.

Whether the Scotch music was, as has been supposed, derived from the Irish, or not, I shall not undertake to determine; but where I have found the same tunes claimed by both nations, as Nos. 40, 45, 46, 56, 68, and 73, I have, in compliance with this opinion, placed them amongst the Irish National Music. Other tunes, not inserted in this Collection, as Over the Water to Charley, and Chiling O Guiry (called by the Irish Shamboy) are likewise claimed by both nations. No. 40, Lochaber, which is usually esteemed a Scotch Song, (as its name indeed implies,) is called by the Irish, Irish Trevalin, and Limbrick's Lamentation. The Scotch edition, as I have given it, is finer than the Irish; but I think they are neither of them pure.

Many of the following tunes are taken from a very curious work entitled the Dancing Master; which may be met with, though with some difficulty, as its early editions are scarce. That for the year 1652 is deposited in Wood's library in the Ashmolean museum at Oxford. The editions of which Mr. Malchair has availed himself are as follows:

The Dancing Master	London, printed in 1652
Ditto	1665
Ditto	Edition 4th 1670



The Dancing Master.	Edition 5th.	London, printed in 1675
Ditto	9th.	1695
Second Part to ditto	9th.	1696
Dancing Master	12th.	1703
Ditto	13th.	1706
Ditto, 1st, 2nd, and 3rd vol.	18th.	

Nos. 41, 42, 43, are supposed to be Irish tunes. No. 41, Nobe's Maggot, is from the thirteenth edition of the Dancing Master, 1706. No. 42, the Sheep Shearers, or Next Oars, seems to be a bagpipe melody: sheep shearing is a most important rustic festival, and we may easily conceive this tune to have been played on this occasion as a dance for many ages. No. 43, Stepney Cakes and Ale, occurs in several editions of the Dancing Master; sometimes in the major and sometimes in the minor key. The three foregoing tunes are all in compound triple time, nine quavers in a bar; a time admirably suited for dancing, though now become obsolete. Nos. 54, 66, 94, 96, 98, and 212, are in the same time. The burthen or constant repetition of the same close is to be remarked in Nos. 41, 42, 43, and several other National tunes, particularly Nos. 68, 72, 97, 98, 102, 208, 209, 210, 212, 213, and 214. No. 44, the Irish Lady, is a tune printed 1665. The editions of the affecting air No. 46, Corn Riggs, or My Nanny O, which have a sharp seventh in them, are probably incorrect. In Bunting's first volume, amounting to upwards of sixty tunes, there are very few indeed which are not extremely fine. Nos. 47 to 67 inclusive are from this work, and also 75 and 76. No. 47, if to a foreign Clime you go, was, at the last meeting of the harpers and pipers of Belfast, played by one very old man, and a few only of the other harpers had heard its name; but all were enraptured with it: the seemingly slight variations of its melody, at the repetitions of the subject are, in reality, artful and ingenious. Nos. 51, 59, and 60, are very lively and elegant. Nos. 50, 56, (both editions,) and 67, are beautiful; 58 is sublime; and 53, 57, and 66, are wild and original. Nos. 69, 70, 71, 72, and 73, are, I believe, all from Aird's collection. Nos. 75 and 76 are the productions of Carolan, the last real Irish Bard, or singer of extempore words, accompanied on the harp. Some of his compositions are in the true style of his country's National music, but in general they are of a mixed character: his most beautiful composition seems to be the Fairy Queen, No. 75.

Scotch music consists of two kinds, the Highland and the Lowland, which are not so much alike as might be expected; the Highland tunes are wilder and shorter than the Lowland. Those here introduced are taken from Macdonald's collection of Highland vocal airs. No. 84 is remarkably fine; and the flat seventh is used with great effect. No. 85 resembles the Irish music. No. 87 is a genuine Highland reel; a species of dance so well known in England, that it did not appear necessary to swell the Volume with more of them. The Lowland Scotch tunes commence at No. 90\*; this music claims a preference over the National music of every other part of the world; it raises in the mind the affections of grief and joy, and soothes it into serenity, more suddenly and more powerfully than any other species of music whatever. Here it is in vain to enumerate all that is worthy of attention: if we divide it into three classes, the pathetic, the placid, and the cheerful, we may perhaps give the preference to the following tunes: of the pathetic style, Nos. 91, 108, 129, and 145; of the placid style, the second edition of 95, 107, 109, 117,

\* See Minstrelsy of the Scottish Border, vol. iii. 280.

188, 189, 190, and 191, are from the Dancing Master. No. 192 is one of the tunes mentioned by Shakespeare. Nos. 193, 194, and 195, are probably more modern, but are ingenious compositions. No. 196 is from the eighteenth edition. No. 200, Porter's Lamentation, is probably a foreign tune; (for under this head I have classed tunes of a doubtful origin;) Mr. Malchair thinks it is Polish. There is another very inferior tune in the Dancing Master, called Porter's Dream. No. 201, called Amorisco, may perhaps be a Morisco, Moorish, or Morris Dance. No. 202 was printed in 1665. The harmony of No. 203 is by William Bird, a scholar of Tallis, and one of the greatest composers of the sixteenth century: The variations which he put to this old tune, in Queen Elizabeth's Virginal book, are extremely ingenious and masterly. (See Dr. Burney's Hist. of Mus. vol. iii. p. 89.) One characteristic of this kind of tunes is syncopated or broken measure: see Nos. 187, 188, 191, 203, 205, 208, 209, 210, 211, 213, and 216. Purcell has introduced the air 205 as a ground bass into one of his Birth-day Odes. No. 212 is printed in the Dancing Master, 1695, without the last member; and is there called Roger of Coverley. That these tunes were not the production of the age in which they were printed, may be inferred from a comparison of them with a volume of Court Ayres, bearing the same date, also preserved in the Oxford Museum, composed by Dr. Ch. Coleman, Dr. Rogers, Dr. Child, Wm. and Henry Lawes, Chr. Simpson, and other eminent masters: these ayres are very inferior to the tunes in the Dancing Master, as well as different from them in character, rhythm, scale, and every other particular. Some other curious old English tunes may be seen in Dr. Burney's History of Music, vol. ii. p. 276, and in a collection of English Songs composed about the year 1500, published by J. S. Smith.

The French tune, No. 217, was noted down by Mr. Malchair. No. 220 is probably the production of the seventeenth century. Nos. 223 and 224 are from the Dancing Master of 1665; in which work are many other very elegant minuets, corantos, sarabands, and other species of dances; many of which appear to be French, and which the student will find closely imitated in Corelli's solos, sonatas, and concertos; and in Handel's harpsichord lessons. In Martini's Overture to Henry IV. is inserted a fine French air of the sixteenth century. Nos. 227, 228, 229, and 230, are from the second volume of Dr. Burney's History of Music. The death of Richard I. (No. 227) took place in the year 1200. The present pert character of the French music (which is probably owing to the melody of the cadences descending from the second of the key to the key note instead of ascending to it from the seventh, and to the want of variety in the rhythm) may be perceived in No. 230. Nos. 232 and 233 are supposed to be French: Nos. 234 and 235 are from La Borde's Essai sur la Music Ancienne et Moderne, Paris 1780; and No. 258, and from Nos. 266 to 289 inclusive, also Nos. 304, 305, the second edition of 309, (p. 147,) and the third edition, (p. 150,); 311, 313, 318, and 351, are also from the same work.

The Italians have tunes called Villanellas, of which Dr. Burney gives us two specimens, with harmonies of the fourteenth century; but it is difficult to say whether the melody be in the treble or the tenor. The airs and ballads of the Venetians are sung with great taste; but the composition of them is very simple, the harmony generally consisting of thirds and sixths. The Neapolitan music is supposed to be derived from the Greek: it is said to abound with unexpected modulations and extraneous passages; and from the imitations of it by Alessandro Scarlatti, Stradella and Leo, we may conceive it to be very



fine. (See *Aria Lecese*, by Leo, Dr. Burney's History, vol. iii. page 572.) Slow movements in  $\frac{12}{8}$  or  $\frac{6}{8}$  time are generally called Sicilianas: in the *Dancing Master* of 1665 is a Siciliana, called *Parthenia*, (No. 237,) not less remarkable for its own beauty, than for its beginning like the beautiful Siciliana, or *Pastoral Symphony*, in the *Messiah*; notwithstanding the similarity I have noticed, I do not think it a necessary consequence that Handel was, in this instance, a plagiarist, or even that he had seen this air; for it is observable that all the great masters in their music, professedly pastoral, so strongly resemble each other, as to make it highly probable that they all derived their ideas from the same source, which I imagine to have been the pastoral music of the ancients: hence some have supposed the pastoral symphony to be copied from the last movement of Corelli's celebrated Eighth Concerto. The *Sicilian Mariners' Hymn* to the Virgin, which has lately been so popular, is simple and natural, but does not seem to be ancient.

The Swiss soldiers formerly in the French service were forbidden, on pain of death, to play a bagpipe tune called *Le Rans de Vache*, because it reminded them so strongly of the pleasures of their native mountains, as generally to cause them to desert. The second edition of this tune was communicated to me by the Hon. Miss Mercer Elphinstone: I have seen other editions of this interesting air, and have hopes of receiving one from Switzerland.

The German miners play a species of quick minuet, probably the origin of that in modern orchestra symphonies, (No. 239): and the Waits who attend the house-boats on the Rhine likewise play the same kind of airs, of which No. 246, brought over by Lord Clive, is a specimen. Nos. 240, 241, 243, 245, and 246, do not pretend to antiquity.

No. 248 was communicated to me by M. Alday, who noted it down himself. No. 249 was brought from Spain, and presented to Mr. Malchair by Mr. Vyse, of All-Souls' College, Oxford. No. 250 was given to Mr. Malchair by the late Mr. Gariboldi, who resided some years in Spain. The *Boleras* is a dance apparently intended for the guitar: those in this work were given to Mr. Malchair by Mr. Murray, and were danced at Cadiz in 1791. The *Saraband* is originally a Spanish dance; but whether No. 255 be genuine Spanish, or only a copy, is undetermined. No. 256 is, I believe, a modern tune, in *La Cosa Rara*. Nos. 259, 323, 324, and 325, were communicated to me by the Rev. Mr. Brown, of Corpus Christi College, Oxford.

No. 260 is, in Mr. Malchair's collection, called a modern Hungarian tune. No. 261 appears to me to be but another edition of the old German tune 244. These specimens of Hungarian music are chiefly remarkable for the multitude of appoggiaturas.

No. 262 was given me by the Rev. Mr. Nott, of All-Souls' College, Oxford. The Polish airs, Nos. 263, 264, and 265, together with the Russian air No. 306, are given from memory by the editor. They were communicated to the former possessor under the express stipulation of a promise never to part with them; but the editor not being so circumstanced, does not feel himself bound to withhold them from the public: they are not, perhaps, above half a century old, but are extremely beautiful. The characteristics of the *Polacca*, *Polonoise* or *Polonese*, (as it is called by different nations,) are the slow minuet time, and the peculiarity of its cadence, the last chord of which always falls on the third crotchet of the final bar. For want of attention to these characteristics, some



modern composers have given the title of Polacca to movements which would sound very foreign to the ear of a Polander.

The Scandinavian and Norwegian airs in La Borde's Essay were communicated to him by M. Jacobi, Secretary of the Royal Society at Copenhagen, and M. Le Schutze. The relics of the music of the ancient Scalds or Bards are, says M. La Borde, "*Chansons anciennes comme on les chante encore en Islande.*" Of No. 266 he says, "*Cette ici la vingt cinquième strophe de la chanson attribuée au Roi Regner Lodbrög. Cette chanson est un drottqued, du genre appelé hattleyse, c'est-à-dire sans rire.*" Of No. 268 he says, "*Cette chanson est une strophe de la Voluspa.*" And of No. 269 "*Cette chanson est une strophe de Haramal, morceau sublime attribué à Odin lui-même :*" this air bears very unusual marks of antiquity; it consists of only four notes, E, F, G, and A, those of which Mercury's lyre is said to have consisted, when the Muses (who were originally only singers and musicians in the service of Osiris, the great Egyptian Bacchus, under the instruction and guidance of his son Orus) had added to it a fourth string; and these notes form the tetrachord of the Diatonic genus, which was the most ancient of all the genera. Of No. 270 La Borde says, "*Cette chanson est une strophe prise d'une hymne appelée Lilia :*" this air is perfectly singular in its style and scale. No. 271 is a dance of the peasants in the diocese of Bergen, in Norway. No. 280 is also a dance. No. 282 is composed for an ancient wind instrument of the horn kind, having a shrill sound. No. 283 is a dialogue between a peasant of the mountains, and one of the coast, whom he visits to celebrate the King's birth-day. No. 284 is conceived to be ancient: it is sung when the burghers quit their houses at the commencement of summer to live in cabins in the valleys, for the sake of pasture ground for the cattle; when they return to their houses in the winter, they sing No. 285, which resembles the foregoing in melody, but not in time. The resemblance of scale between several Norwegian tunes and some ancient Welch airs has been already noticed; and it seems to favour the opinion, that the northern music travelled with the triangular harp, from the countries where it was invented, into Britain; and accordingly in Nos. 272, 279, 280, and 288, there is a playfulness of melody apparently calculated for the harp; and Nos. 273 and 274 are very like Welch music; and the Danish tune, No. 291, (which, as I am credibly informed, is also well known in Norway,) has nearly the same subject with No. 180, usually called Shenkin, one of the most popular Welch tunes, and that to which the old heroic poetry of Taliessin, and other Welch bards, is said to have been sung. No. 290 is from Acerbi's Travels, in which some other specimens of Norwegian music may be seen: the time of this air, five crotchets in a bar, is very unusual. The most striking characteristics of Norwegian music seem to be their tendency to melancholy, (Nos. 277 and 283 being the only Norwegian tunes in this collection that are in a major key,) and the irregularity of their rhythm, (Nos. 271, 274, 277, 278, 282, and 283; and the Danish tune No. 291; and also the Welch tune No. 161, which resembles the Norwegian tunes in scale,) which is not exactly equivalent to the broken measure of Oriental music, but which relates to the number of bars in each member or part. Nos. 273, 276, 280, 281, 284, 285, and 288, appear to me particularly worthy of admiration, on account of the wild and plaintive style of their melody.

The Russian tunes from No. 292 to 302 inclusive, (excepting No. 298,) are from a printed collection of Russian music. No. 303, is from another printed collection, brought over from Russia in 1798, by the Rev. Zachery Brooke, and communicated to me by Mr. Henry Cowper, of Old Palace Yard: this pathetic and elegant air is introduced by

Giornovich, as the subject of the Adagio, into one of his concertos, and he has made use of No. 304 as the subject of the last movement of the same concerto; it is called *Pas Russe*; and has been frequently danced on our opera stage; it is by no means deficient in national character, and has been introduced into the works of Gretry, Fischer, Steibelt, Cramer, Lindley, and others. The national music of Russia (as it is reasonable to expect in so large an empire) is in various styles: some of the tunes, as Nos. 293 and 297, resemble the Norwegian tunes Nos. 272, 274, 279, in the style of their melody; others, as Nos. 294 and 298, appear more ancient; they are in the Diatonic scale of the hypodorian mode, containing both *B* flat and *B* natural. No. 298 was given to Mr. Malchair by Mr. Fischer; and is, perhaps, one of the finest tunes in this collection. The short Russian tunes are songs having a great many verses to them.

No. 307 is a genuine Slavonian tune in Mr. Malchair's collection. The most striking feature of Turkish and all other Oriental music, is broken, or syncopated, measure; a characteristic probably derived from the vocal music of the ancients: and Mr. Jones, in his work entitled *Lyric Airs*, observes, that another characteristic of Turkish music is, its abounding with semi-tones, and even quarter-tones; the former of which I conceive may have been derived from the chromatic, and the latter from the enharmonic genus of the ancients. No. 308 is a tune which I have played by memory these eighteen years, and may therefore be incorrect. The first edition of No. 309 is from Mr. Malchair's collection; the second and third editions are from La Borde's *Essay*: Mr. Malchair always conceived it to be a dramatic dance; Mr. Jones has published it in his *Lyric Airs*, not entire, but under different titles, and with some variation; in page 7 it is called "The Hymn of Rejoicing, traditionally said to have been sung by the Cretans upon the return of Theseus from slaying the Minotaur:" and was communicated to Mr. Jones by the late Mr. Stuart, author of the *Antiquities of Athens*; in page 8 he calls it *Romaika*, and this edition is in many parts like that given by La Borde, who calls it "*Danse Grecque appellée 'Romeca,'*" (vol. i. p. 170); in the *Voyage Pittoresque de la Grèce*, by M. Le Comte de Choisseul Gouffier, it is conjectured, that this dance is intended to imitate the intricate labyrinth of Crete, from which Theseus had escaped\*; Mr. Jones calls the last member of the first edition (which is evidently the same with what he gives in page 14 of his *Lyric Airs*) *Arnaout*, and says it is danced by the Albanians in full armour, and is supposed to

\* Another edition of this tune was brought from Greece, by Mr. Archibald Menzies, of Culdare, in Perthshire, and presented by him to Dr. Beattie and Lord Monboddo. On the back of Lord Monboddo's copy is the following memorandum: "A tune which the Greeks, at present, dance, called *Romeka*: it imitates the winding of a labyrinth; and is supposed to be that which Theseus brought from Crete to Greece, when he returned with Ariadne. It is mentioned by Homer in the *Shield*, as having been taught Ariadne by Dedalus; Plutarch also speaks of it in his life of Theseus; and Eustathius in his commentary on Homer. It is danced upon all solemn occasions; and the person who leads the dance carries a handkerchief in his hand, representing the signal which Theseus was to make, if he returned victorious. It begins very slow, increasing still in quickness, and then gradually sinking into a slow movement as at the beginning." Mr. Menzies says, that it has from time immemorial been performed in that country, to regulate the motions of a solemn dance on a certain annual festival: "The modern Greeks give out, that the festival, tune, and dance, are the very same that were instituted by Theseus, when he delivered the young Athenians from the Minotaur in Crete, about 1235 years before Christ." Of the antiquity and authenticity of this tune, Dr. Beattie entertained great doubts: "yet," says he, "I have been told, by pretty good authority, that the Greeks believe it to be as ancient as the days of Theseus." *Forbe's Life of Dr. Beattie*, vol. i. 220. and vol. ii. Appendix, page 382.



be the ancient Pyrrhic dance. No. 310 is a Turkish march, brought over by the Marquis of Lothian. No. 312 is from Jones's *Lyric Airs*; and is a most animated and elegant dance, peculiar to the island of Zante. No. 314 is from Carlisle's *Specimens of Arabian Poetry*. Nos. 315 and 352 are from Rousseau's *Dictionary*.

The Chinese are remarkably tenacious of old customs, which favours the idea of the high antiquity of their music: Nos. 316, 317, and 318, are from the third volume of Father Du Halde's *Description of the Empire of China*; different, and, I think, inferior editions of Nos. 317 and 318 may be seen in La Borde's *Essay*. No. 317 is also in Rousseau's *Dictionary*, and in Jones's *Lyric Airs*, with some difference of the melody, where it is called *Chin Chin Joss*, a Hymn sung by the Chinese to their deity Joss: these three tunes, and No. 319, are in the same scale with the Irish and Scotch music, which seems to prove that they had one common origin. Nos. 319 and 320 were noted down on the spot by a gentleman who attended Lord Macartney's Expedition to China; and the first of them is in Barrow's *Travels in China*. In the *Opera of the Travellers* is inserted a Chinese tune, there said to be two thousand years old.

The characteristic of Oriental music already mentioned, broken measure, is very perceptible in East Indian music. No. 321 was brought over by Lady Clive; 321\* is from a manuscript collection lent me by Lady Metcalfe. No. 322 was given me by Mr. Cornish, of Exeter College, Oxford. Nos. 326, 327, 328, the first edition of No. 329, Nos. 330, 331, 332, 333, 334, 335, the first edition of No. 336, Nos. 337, 338, and 339, are from a most valuable manuscript collection in the possession of Mrs. Plowden, which will, I am happy to say, at some future period, be published. Nos. 327, 329, 330, 332, and 334, are particularly beautiful. No. 336 is the song with which the natives charm the snake. No. 338 is an elegy sung at the festival of the Mohurram in commemoration of some of the relations of Mahomet. A manuscript collection of East Indian music was also given me by the Hon. Miss Mercer Elphinstone: No. 331 is, in this collection, said to be a Bengal air; the same tune, in Jones's *Lyric Airs*, is said to be Persian: the third edition of No. 329, and Nos. 342 and 343, are from the same collection. Nos. 340 and 341 are from another valuable manuscript collection of East Indian music. The second edition of No. 329, the second edition of No. 336, Nos. 344, 345, 346, 347, and 348, are from a work called the *Oriental Miscellany, or Airs of Hindoostan*, printed at Calcutta, by William Hamilton Bird; and No. 348 from this collection is, perhaps, the finest of the East Indian tunes.

Nos. 349, 350, and 353, were given to Mr. Malchair by a French gentleman, who had been long resident in the interior of Canada. No. 354 is from a voyage round the world by the King George and Queen Charlotte: it is a chorus usually sung by the inhabitants of Norfolk Sound previous to their trading; it consists of many stanzas: the chief of the tribe leads off each stanza, and shakes a kind of rattle in his hand, the men and women singing in octaves, and keeping time with their hands; and the chief singing a melody somewhat different from that of the chorus, though never making what is technically called harmony. This is very much like chanting in the Church, which was derived from the Greeks. This air, as I am credibly informed, is very similar to a chorus sung by the Coromantees of Africa; and the manner in which it is sung resembles that of the Chinese boat song, No. 320, and the Madras song, No. 325.

Having thus concluded these imperfect remarks on the National Airs contained in this Volume, it may seem necessary to apologize for having dedicated so large a portion of the

work to a subject hitherto considered of but little importance : it is a subject, however, which I am not disposed to view in that light ; one wherein much remains to be discovered, and the study of which every lover of music may prosecute. If therefore it has been rendered at all interesting by the contents of this volume, my design will have been in a great measure accomplished.

The time of the music is marked according to a method I suggested in the Monthly Magazine for January, 1800. A pendulum is made by fastening a small weight to a piece of ribbon or tape, upwards of a yard long, and marking inches on the ribbon, measuring them from the centre of the weight : Thus, in No. 1, quaver, twelve inches, means that the pendulum is to be held at the twelfth inch from the centre of the weight by the finger and thumb, and the weight suffered to swing freely, when its vibrations will shew the length of the quavers : these vibrations will continue equal, if the weight does not describe so large an arc as to cause the ribbon to bend. The limits of a Preface will not admit of a detail of the advantages of this method: (for which see the Monthly Magazine :) but it is obvious that the terms at present used are indefinite ; that the chronometers hitherto invented are liable to insuperable objections ; and that the simplicity of the present method renders it intelligible to every capacity, and extremely easy of application.

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Number of the Tune.	Length of the Note.	Number of Inches.	No.	Note.	Inch.	No.	Note.	Inch.	No.	Note.	Inch.	No.	Note.	Inch.	No.	Note.	Inch.
1	quaver	12	63	crot.	18	126	crot.	9	180	minim	30	241	crot.	14	302	d. crot.	16
2	quaver	10	64	d. crot.	18	127	quaver	10	181	crot.	32	242	d. crot.	18	303	crot.	22
3	crotchet	10½	65	crot.	24	128	crot.	32	182	minim	18	243	crot.	6	304	crot.	18
4	crot.	30	66	d. crot.	36	129	quaver	10	183	quaver	14	244	crot.	16	305	crot.	12
5	crot.	24	67	crot.	32	130	quaver	9	184	quaver	9	245	d. crot.	30	306	crot.	21
6	quaver	18	68	crot.	15	131	crot.	12	185	crot.	7or12	246	crot.	6	307	crot.	8
7	quaver	21	69	d. crot.	12	132	d. crot.	36	186	crot.	10	247	crot.	24	308	crot.	16
2nd Mov.	crot.	26	70	d. crot.	18	133	crot.	30	187	crot.	10	248	crot.	10	309	minim	36
3rd Mov.	crot.	18	71	crot.	14	134	crot.	14	188	crot.	10	249	crot.	8	2nd M.	minim	2
8	crot.	33	72	crot.	24	135	crot.	30	189	crot.	11	250	d. crot.	27	3rd M.	minim	14
9	quaver	6	73	crot.	28	136	crot.	36	190	crot.	6	251	quaver	10	4th M.	minim	10
10	crot.	24	74	crot.	24	137	minim	17	191	crot.	14	252	quaver	10	5th M.	minim	22
11	crot.	18	75	crot.	8	138	crot.	24	192	crot.	16	253	quaver	10	2nd Ed.	minim	30
12	crot.	9	76	quaver	12	139	crot.	6	193	minim	14	254	quaver	10	2nd M.	minim	24
13	crot.	12	77	crot.	28	140	crot.	32	194	minim	20	255	minim	24	3rd Ed.	minim	18
14	minim	24	78	crot.	12	141	crot.	8	195	minim	20	256	d. crot.	36	310	minim	28
15	crot.	15	79	d. crot.	12	142	d. min.	30	196	minim	17	257	d. crot.	36	311	crot.	10
16	quaver	18	80	crot.	24	143	crot.	14	197	minim	36	258	minim	16	312	crot.	28
17	crot.	18	81	crot.	8	144	crot.	36	198	minim	20	259	crot.	21	2nd M.	d. crot.	36
18	crot.	18	82	crot.	32	145	quaver	12	199	minim	20	260	crot.	13	313	crot.	13
19	crot.	30	83	crot.	36	146	quaver	12	200	crot.	11	261	crot.	13	2nd M.	crot.	9
20	crot.	9	84	quaver	10	147	crot.	36	201	minim	36	262	crot.	18	314	crot.	32
21	crot.	8	85	d. crot.	33	148	crot.	36	202	d. min.	30	263	crot.	18	315	crot.	13
22	quaver	12	86	crot.	12	149	quaver	16	203	d. min.	36	264	crot.	18	316	crot.	12
23	crot.	32	87	crot.	10	150	crot.	15	204	d. min.	36	265	crot.	18	317	crot.	24
24	crot.	32	88	quaver	10	151	minim	13	205	d. min.	24	266	minim	36	318	minim	36
25	quaver	6	89	crot.	15	2nd Ed.	crot.	12	206	minim	12	267	minim	36	319	crot.	18
26	dott. crot.	20	90	crot.	24	3rd Ed.	minim	18	207	minim	18	268	minim	36	320	crot.	24
27	quaver	9	91	quaver	13	152	crot.	7	208	minim	16	269	minim	36	321	crot.	12
28	crot.	24	92	quaver	30	2nd Ed.	quaver	7	209	minim	16	270	crot.	14	321*	crot.	14
29	crot.	24	93	crot.	14	3rd Ed.	crot.	7	210	minim	16	271	d. crot.	22	322	d. crot.	36
30	crot.	24	94	d. crot.	18	153	quaver	6	211	minim	12	2nd Ed.	crot.	22	323	crot.	24
31	crot.	6	95	quaver	12	2nd Ed.	crot.	6	212	d. crot.	18	272	d. min.	30	324	d. crot.	36
32	crot.	7	2nd Ed.	crot.	30	154	crot.	27	213	minim	11	273	crot.	18	325	quaver	12
33	crot.	5½	96	d. crot.	30	155	quaver	12	214	d. min.	18	274	d. min.	36	326	crot.	17
34	quaver	8	97	d. crot.	20	156	crot.	16	215	minim	18	275	crot.	21	327	crot.	24
35	quaver	15	98	d. crot.	18	157	crot.	33	216	quaver	9	276	crot.	16	328	crot.	16
36	crot.	18	99	crot.	7	158	crot.	21	217	crot.	14	277	crot.	12	329	crot.	28
37	quaver	5	100	crot.	8	159	crot.	21	218	crot.	17	278	crot.	16	330	crot.	26
38	quaver	18	101	quaver	12	2nd M.	d. crot.	21	219	crot.	13	279	crot.	7	331	d. crot.	18
39	quaver	14	102	d. crot.	36	160	crot.	21	220	crot.	12	280	quaver	6	332	crot.	24
40 1st Ed.	crot.	22	103	quaver	12	161	d. crot.	18	221	d. crot.	30	281	crot.	18	333	d. crot.	36
2nd Ed.	crot.	30	104	quaver	12	162	d. crot.	30	222	minim	24	282	crot.	28	334	crot.	16
41	d. crot.	18	105	crot.	14	163	crot.	24	223	crot.	12	283	crot.	12	335	quaver	12
42	d. crot.	18	106	crot.	19	164	crot.	24	224	d. crot.	10	2nd M.	crot.	18	336	crot.	22
43	d. crot.	18	107	crot.	36	165	d. crot.	20	225	crot.	12	3rd M.	quaver	7	337	crot.	26
44	crot.	12	108	crot.	36	166	crot.	21	226	minim	18	284	crot.	15	338	quaver	14
45	crot.	24	109	crot.	6	2nd M.	d. crot.	21	227	minim	36	285	crot.	15	2nd M.	quaver	17
46	crot.	18	110	minim	30	167	quaver	8	228	minim	22	286	d. min.	36	339	quaver	14
47	quaver	18	111	crot.	18	168	d. crot.	12	229	crot.	12	287	d. crot.	11	340	d. crot.	20
48	crot.	36	112	quaver	12	2nd Ed.	crot.	12	230	crot.	12	288	crot.	7	341	quaver	15
49	crot.	32	113	minim	22	169	crot.	12	231	crot.	7	289	crot.	7	342	crot.	18
50	crot.	20	114	crot.	36	170	crot.	12	232	minim	16	290	crot.	14	343	d. crot.	27
51	crot.	6	115	crot.	18	171	crot.	36	233	crot.	8	291	crot.	8	344	crot.	24
52	d. crot.	18	116	crot.	14	172	crot.	36	234	minim	14	292	crot.	7	345	crot.	10
53	quaver	5	117	quaver	12	2nd M.	quaver	21	235	minim	20	293	crot.	13	346	quaver	19
54	d. crot.	26	118	quaver	10	173	minim	24	236	d. crot.	15	294	crot.	14	347	crot.	15
55	crot.	24	119	quaver	16	174	crot.	24	237	crot.	8	295	minim	24	348	quaver	18
56	crot.	8	120	quaver	12	175	crot.	30	238	quaver	12	296	d. crot.	30	349	crot.	20
57	crot.	11	121	crot.	9	176	crot.	16	2nd M.	d. crot.	8	297	minim	24	350	crot.	23
58	quaver	32	122	quaver	9	177	crot.	20	2nd Ed.	crot.	18	298	crot.	9	351	crot.	14
59	crot.	16	123	crot.	12	178	crot.	30	2nd M.	minim	18	299	crot.	22	352	crot.	12
60	crot.	24	124	crot.	30	2nd M.	d. crot.	22	239	crot.	6	300	crot.	17	353	crot.	21
61	crot.	32	125	crot.	8	179	crot.	24	240	crot.	12	301	crot.	16	354	crot.	8
62	crot.	24															





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1

SPECIMENS OF THE SUBLIME THE BEAUTIFUL  
AND THE  
ORNAMENTAL IN MUSIC.

Symphony to "Sommi Dei" the first Song in the Opera of Radamisto. HANDEL.

N<sup>o</sup> 1

LARGO E STACCATO.

8ves

&c

Symphony to "Jealousy infernal pest" Chorus in the Oratorio of Hercules. HANDEL.

2

LARGO

8ves

&c

Part of the Overture to Ifigenie (or to the Ballet of Medea & Jason.) GLUCK.

3

ALLEGRO

8ves

&c

Israel in Egypt—  
HANDEL.

HANDEL.

4

The first Chorus in Saul—  
HANDEL.

HÄNDEL.

5



First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 8 is marked 8vs -.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 12 is marked 8vs -.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 16 is marked 8.

"Who is like unto thee"

Chorus in Israel in Egypt.

HANDEL.

6

GRAVE

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 20 is marked 8vs -.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 24 is marked 8.



7

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features complex chordal textures with many beamed sixteenth and thirty-second notes. Dynamics markings include *p* (piano) and *f* (forte). The system ends with a double bar line.

ALL<sup>O</sup> MODERATO

Second system of the musical score, marked *ALL<sup>O</sup> MODERATO*. It continues the grand staff notation. The tempo change is indicated by the text above the staff. The music features a more rhythmic, dance-like quality with prominent eighth and sixteenth notes. Dynamics markings include *R* (ritardando) and *L* (lento). The system ends with a double bar line.

Third system of the musical score. It continues the grand staff notation. The music features a more rhythmic, dance-like quality with prominent eighth and sixteenth notes. Dynamics markings include *h* (half note). The system ends with a double bar line.

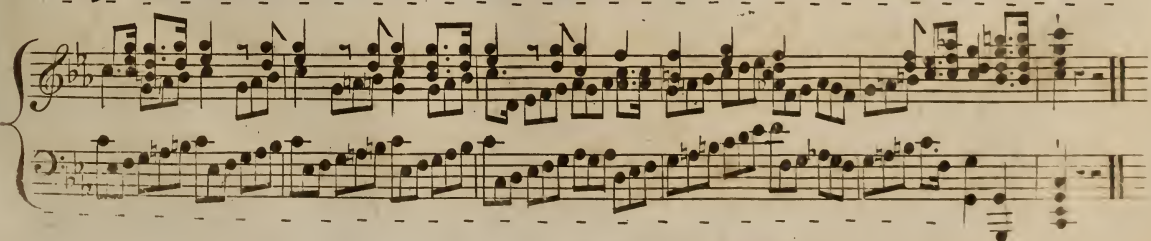
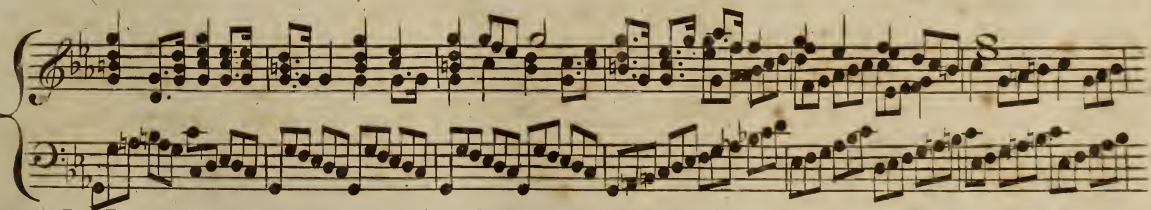
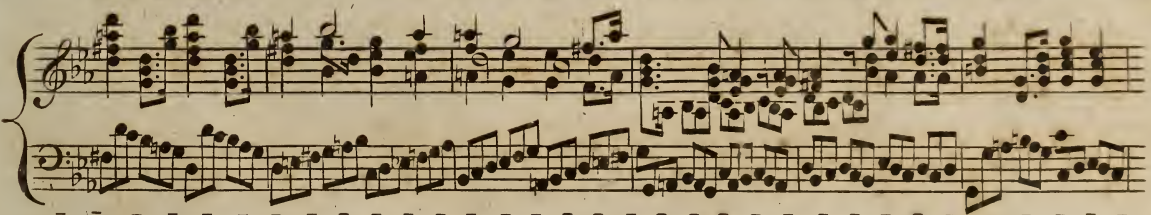
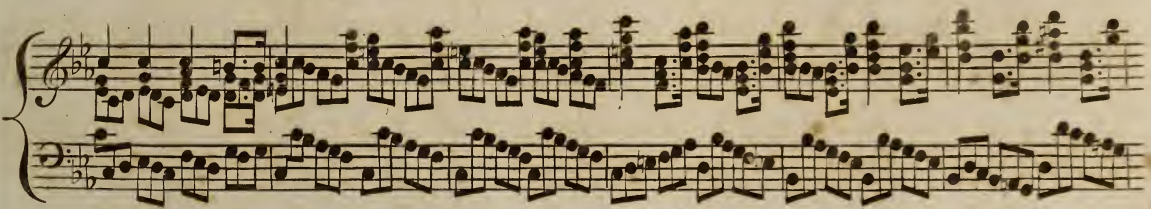
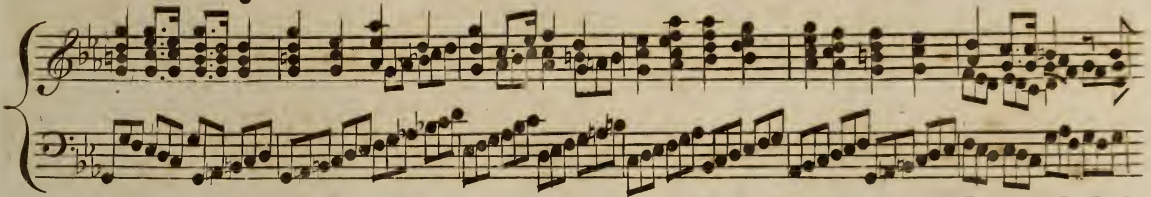
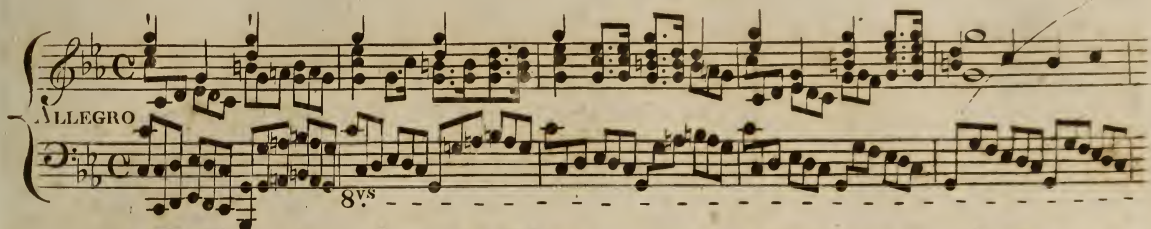
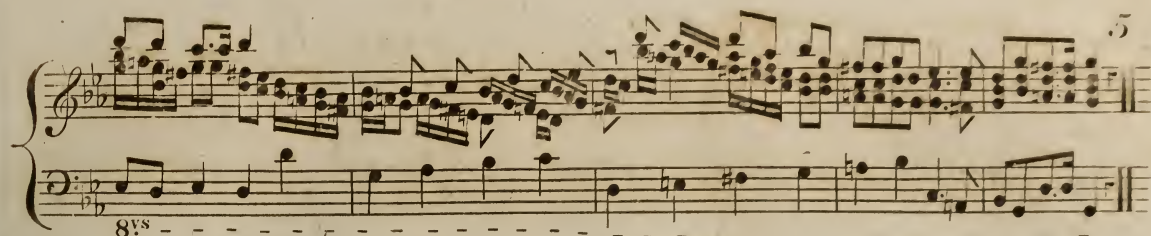
Fourth system of the musical score. It continues the grand staff notation. The music features a more rhythmic, dance-like quality with prominent eighth and sixteenth notes. Dynamics markings include *h* (half note). The system ends with a double bar line.

Fifth system of the musical score. It continues the grand staff notation. The music features a more rhythmic, dance-like quality with prominent eighth and sixteenth notes. Dynamics markings include *h* (half note). The system ends with a double bar line.

Sixth system of the musical score. It continues the grand staff notation. The music features a more rhythmic, dance-like quality with prominent eighth and sixteenth notes. Dynamics markings include *h* (half note). The system ends with a double bar line.

Seventh system of the musical score. It continues the grand staff notation. The music features a more rhythmic, dance-like quality with prominent eighth and sixteenth notes. Dynamics markings include *h* (half note). The system ends with a double bar line.





## H A N D E L.

Sonata for the Harpsichord

Domenico Scarlatti.

Sonata for the Harpsichord

Domenico Scarlatti.

9 ALLEGRO



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *tr* and *p*. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff is labeled "Left hand" and contains a melodic line with *tr* and *p* markings. The bass staff is labeled "Right hand" and contains a complex melodic line with many sixteenth and thirty-second notes.

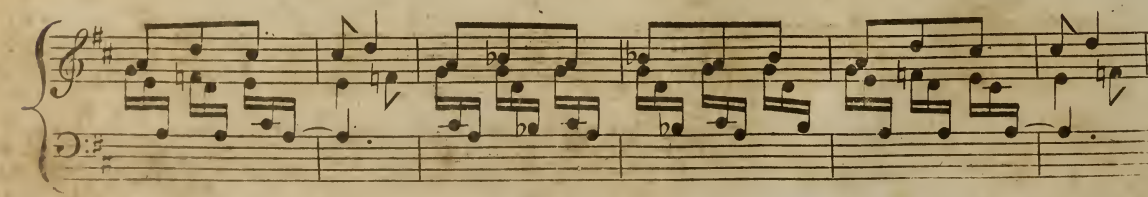
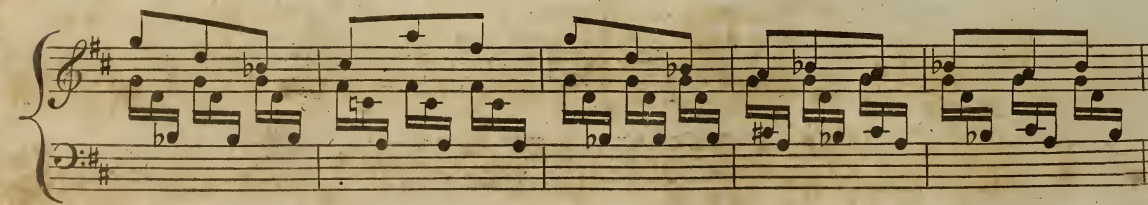
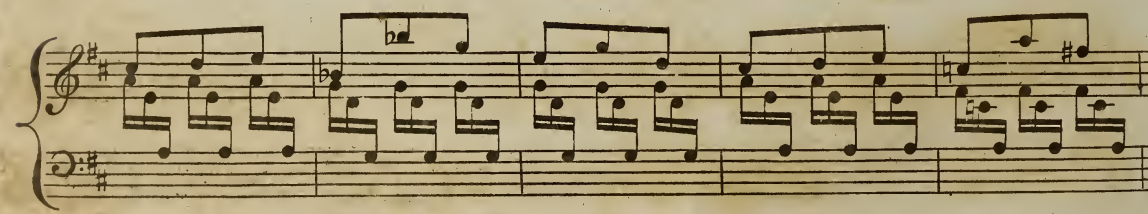
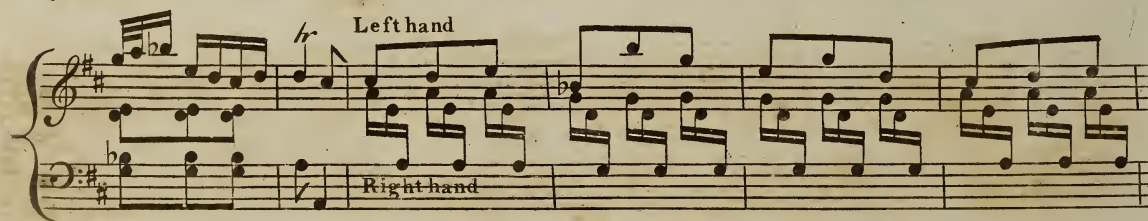
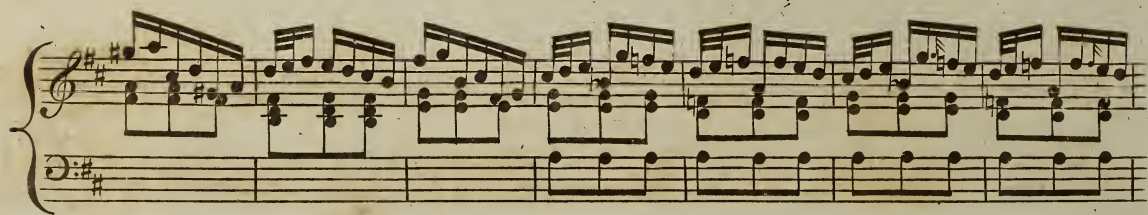
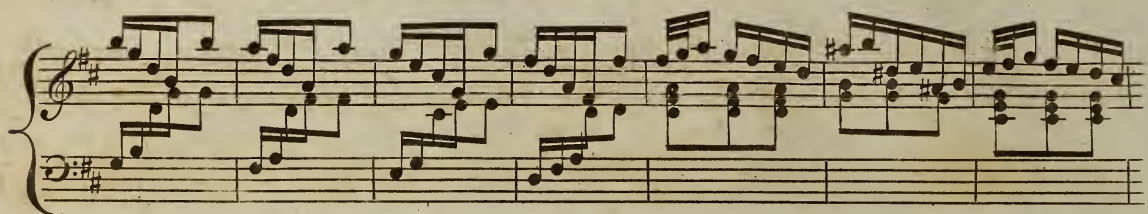
Third system of musical notation. The treble staff is labeled "Right hand" and contains a melodic line with *f* marking. The bass staff is labeled "Left hand" and contains a complex melodic line with many sixteenth and thirty-second notes.

Fourth system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *tr* and *p*. The bass staff is labeled "Left hand" and contains a complex melodic line with many sixteenth and thirty-second notes.

Fifth system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *f*. The bass staff contains a complex melodic line with many sixteenth and thirty-second notes.

Sixth system of musical notation. The treble staff is labeled "Left hand" and contains a complex melodic line with many sixteenth and thirty-second notes, marked with *p*. The bass staff contains a complex melodic line with many sixteenth and thirty-second notes.

Seventh system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *f*. The bass staff contains a complex melodic line with many sixteenth and thirty-second notes. The system ends with a double bar line and the marking "8vs".





First system of musical notation, measures 1-4. The right hand (RH) plays a series of eighth-note chords, while the left hand (LH) plays a steady eighth-note accompaniment. The key signature is one sharp (F#).

Second system of musical notation, measures 5-8. The right hand continues with eighth-note chords, and the left hand continues with eighth-note accompaniment. A *p* (piano) dynamic marking is present in the left hand at measure 6.

Third system of musical notation, measures 9-12. The right hand continues with eighth-note chords, and the left hand continues with eighth-note accompaniment. A *p* (piano) dynamic marking is present in the left hand at measure 9.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note chords, and the left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note chords, and the left hand continues with eighth-note accompaniment. A *f* (forte) dynamic marking is present in the left hand at measure 17.

Sanctus by Orlando Gibbons.

First system of musical notation for "Sanctus by Orlando Gibbons", measures 1-4. The tempo is marked *SLOW*. The right hand (RH) plays a series of chords, while the left hand (LH) plays a steady eighth-note accompaniment. The key signature is one flat (Bb).

Second system of musical notation for "Sanctus by Orlando Gibbons", measures 5-8. The right hand continues with chords, and the left hand continues with eighth-note accompaniment.



## ALLEGRETTO

from a Symphony by HAYDN.

11

This musical score is for a piece titled "ALLEGRETTO" from a symphony by Haydn. It is written for piano (p) and features a 2/4 time signature. The score is divided into two main sections: "ALLEGRETTO" and "MINORE". The "ALLEGRETTO" section begins with a treble and bass staff, with the treble staff starting on a G4 and the bass staff on a G3. The music is in G major. The "MINORE" section begins with a treble and bass staff, with the treble staff starting on a G4 and the bass staff on a G3. The music is in G minor. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The page number 10 is in the top left corner, and the number 11 is in the top left corner of the first system. The page number 10 is also in the top left corner of the first system.

*p*

*8<sup>vs</sup>*

*8<sup>vs</sup>*

MINORE

*p* *f* *p*

*8<sup>vs</sup>*

*f* *p* *f*

*p* *f* *p*

MAJOR

*f* *p*

MINORE

*f*

*p*

*f*



## MAJOR

This page of musical notation is for a piano piece, labeled "MAJOR" and numbered "12". It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

The first system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4. The first system is marked with a piano (*p*) dynamic.

The second system continues the piece, featuring a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4.

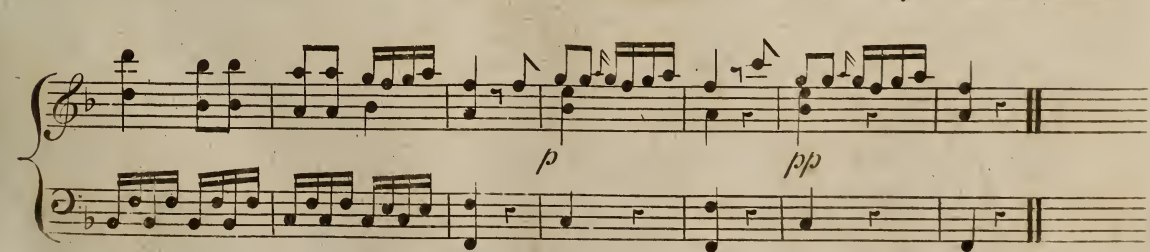
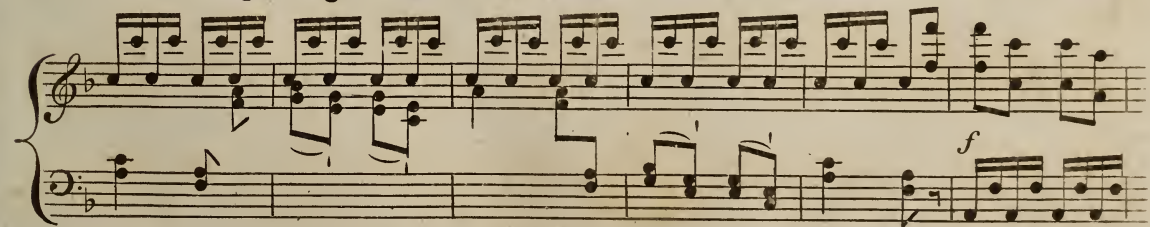
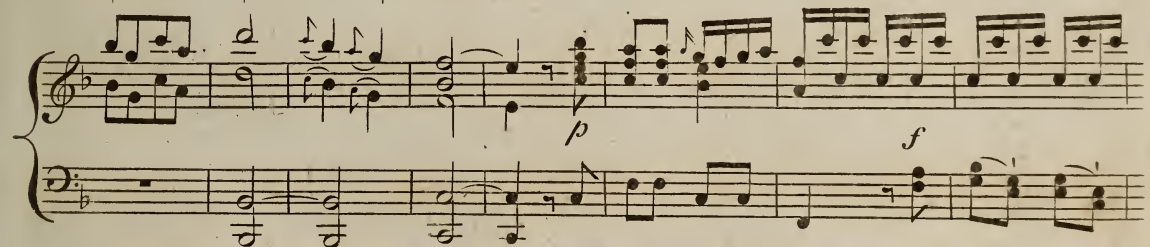
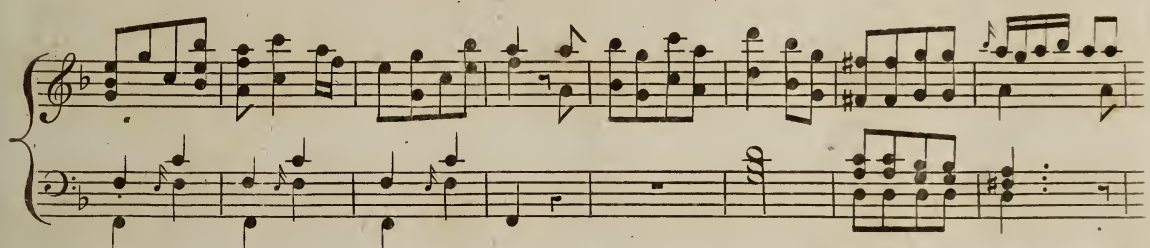
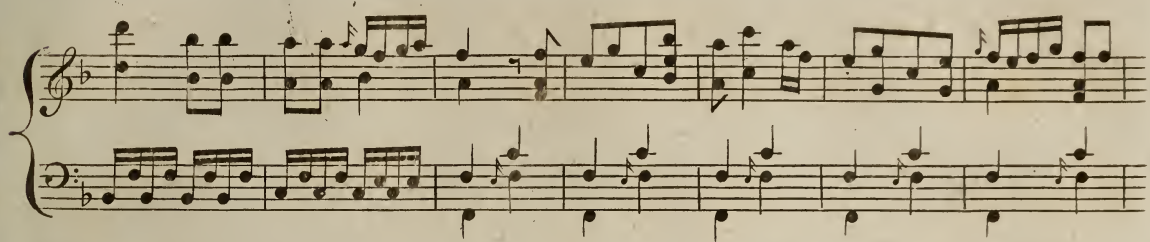
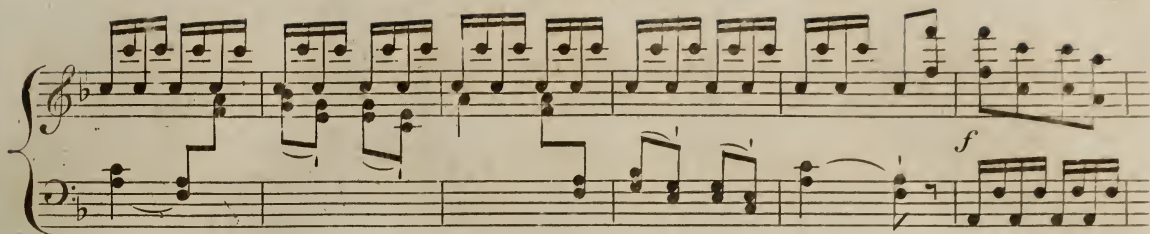
The third system continues the piece, featuring a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4.

The fourth system continues the piece, featuring a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4.

The fifth system continues the piece, featuring a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4.

The sixth system continues the piece, featuring a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4. The sixth system is marked with a forte (*f*) dynamic.





## REMAINS OF THE MUSIC OF THE ANCIENTS

12

SLOW

Measures 1-4 of system 12. Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass staff: D2, G1, F1.

Measures 5-8 of system 12. Treble staff: C5, B4, A4, G4, F#4, E4, D4, C5. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 9-12 of system 12. Treble staff: G4, F#4, E4, D4, C5, B4, A4, G4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1. Ends with a double bar line.

13

SLOW

8<sup>ves</sup>

Measures 1-4 of system 13. Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 5-8 of system 13. Treble staff: C5, B4, A4, G4, F#4, E4, D4, C5. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 9-12 of system 13. Treble staff: G4, F#4, E4, D4, C5, B4, A4, G4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 13-16 of system 13. Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1. Ends with a double bar line.



# NATIONAL MUSIC.

15

## JEWISH MUSIC.

14

SLOW

*p*

*f*

First system of musical notation for measures 14 and 15. It consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat. The music is in a slow tempo. Dynamics include *p* (piano) and *f* (forte).

ALLEGRETTO

15

*p*

Second system of musical notation for measures 15 and 16. It consists of a treble and bass staff. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The music is in an allegretto tempo. Dynamics include *p* (piano).

Third system of musical notation for measures 16 and 17. It consists of a treble and bass staff. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The music is in an allegretto tempo. Dynamics include *f* (forte) and *p* (piano).

16

SLOW

Fourth system of musical notation for measures 17 and 18. It consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music is in a slow tempo.

Fifth system of musical notation for measures 18 and 19. It consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music is in a slow tempo.

Sixth system of musical notation for measures 19 and 20. It consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music is in a slow tempo. The system ends with a double bar line.

17

ALL<sup>o</sup> MODERATO8<sup>ves</sup>

First system of music for measure 17. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody in the treble clef features repeated eighth-note patterns with 'hr' (harmonic) markings above measures 1, 2, 3, and 4. The bass clef part provides a simple harmonic accompaniment. The system concludes with a double bar line and repeat dots.

Second system of music for measure 17, measures 5-8. The treble clef continues the melodic line with eighth notes, marked with 'f' (forte) and 'p' (piano) dynamics. The bass clef accompaniment consists of chords and single notes. The system ends with a double bar line and repeat dots.

Third system of music for measure 17, measures 9-12. The treble clef features a more complex melodic line with sixteenth-note runs, marked with 'f' (forte). The bass clef accompaniment continues with chords. The system ends with a double bar line and repeat dots.

18

ALL<sup>o</sup> MODERATO

First system of music for measure 18. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody in the treble clef features repeated eighth-note patterns. The bass clef part provides a simple harmonic accompaniment. The system concludes with a double bar line and repeat dots.

Second system of music for measure 18, measures 5-8. The treble clef continues the melodic line with eighth notes. The bass clef accompaniment consists of chords and single notes. The system ends with a double bar line and repeat dots.

Third system of music for measure 18, measures 9-12. The treble clef features a more complex melodic line with sixteenth-note runs. The bass clef accompaniment continues with chords. The system ends with a double bar line and repeat dots.



# IRISH MUSIC

17

Cry of Connaught.

19

ADAGIO

The first system of music for 'Cry of Connaught' is in G major (one sharp) and common time (C). It features a treble and bass staff. The treble staff begins with a melodic line marked 'lr' (lento) and includes a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the 'Cry of Connaught' piece. The treble staff shows a continuation of the melodic line with various note values and rests. The bass staff maintains its accompaniment pattern.

The third system of the 'Cry of Connaught' piece. The treble staff features a more active melodic line with many eighth notes. The bass staff continues with its accompaniment.

The fourth system of the 'Cry of Connaught' piece. The treble staff has a melodic line with some triplet markings. The bass staff continues with its accompaniment.

The fifth system of the 'Cry of Connaught' piece. The treble staff ends with a melodic phrase marked 'lr'. The bass staff concludes with a few notes and a double bar line.

20

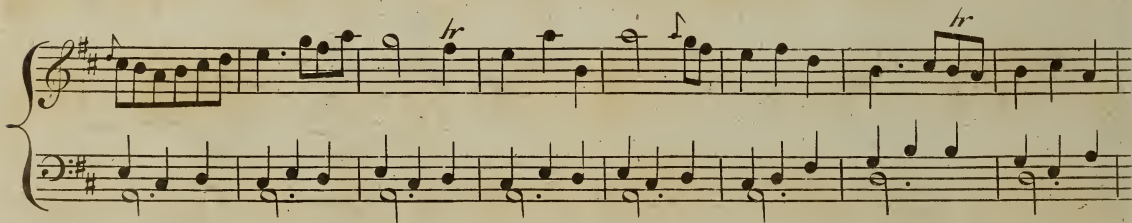
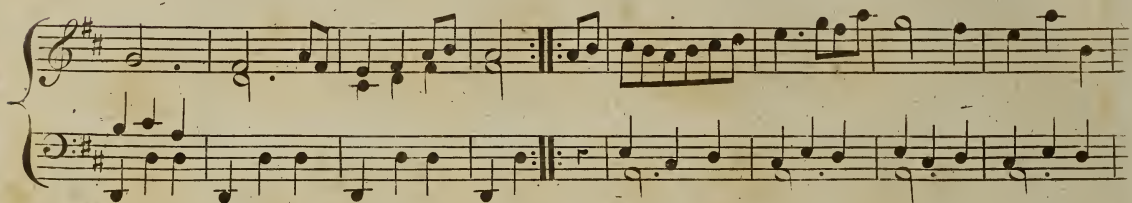
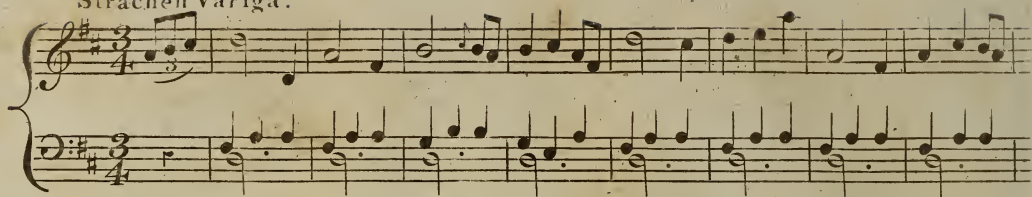
ALLEGRO

The first system of the second piece is in G major (one sharp) and 3/4 time. It features a treble and bass staff. The treble staff begins with a melodic line, and the bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system of the second piece. The treble staff continues the melodic line. The bass staff continues with its accompaniment.

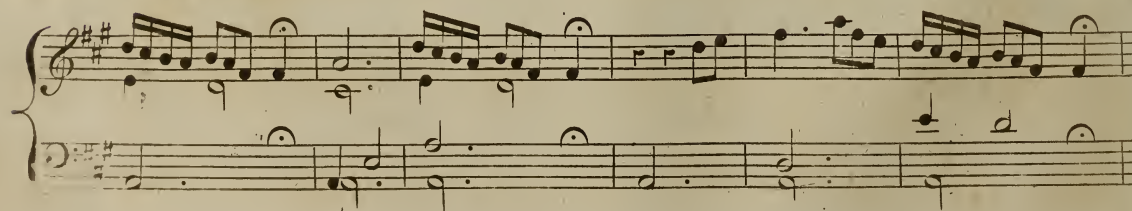
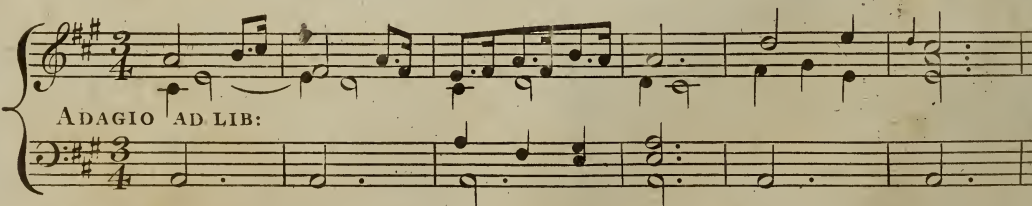
## Strachen Variga.

21



22

ADAGIO AD LIB:





First system of a musical score in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a double bar line.

23

**SLOW**

Second system, marked 'SLOW'. The right hand has a more active melody with eighth notes and some beamed sixteenth notes. The left hand continues with a steady accompaniment. The system ends with a double bar line.

Third system of the musical score. The right hand features a series of beamed sixteenth notes, creating a more rhythmic texture. The left hand accompaniment remains consistent. The system ends with a double bar line.

Fourth system of the musical score. The right hand melody continues with eighth and sixteenth notes. The left hand accompaniment provides a solid harmonic base. The system ends with a double bar line.

24

**SLOW**

Fifth system, marked 'SLOW'. The right hand features a melodic line with some triplets and beamed notes. The left hand accompaniment includes some longer note values. The system ends with a double bar line.

Sixth system of the musical score. The right hand has a more complex melodic line with many beamed sixteenth notes. The left hand accompaniment includes some triplet figures. The system ends with a double bar line.

25

ALLEGRETTO

Musical score for measures 25-30 of 'The Humours of Listivain'. The piece is in 3/8 time, marked ALLEGRETTO. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some decorative flourishes and a wavy line indicating a trill or a similar ornament.

The Humours of Listivain

26

ALLEGRO

Musical score for measures 31-36 of 'The Humours of Listivain'. The piece is in 6/8 time, marked ALLEGRO. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some decorative flourishes and a wavy line indicating a trill or a similar ornament.



First system of a musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including two trills marked 'tr'. The lower staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

27

Second system, starting at measure 27. The upper staff is in treble clef, key of D major (F# and C#), and common time (C). It includes a trill marked 'tr'. The lower staff is in bass clef, also in common time, with a slower melodic line. The tempo marking 'SLOW' is placed between the staves.

Third system of the musical score. The upper staff is in treble clef, key of D major, with a melodic line featuring a trill marked 'tr'. The lower staff is in bass clef, key of D major, with a supporting accompaniment.

28

Fourth system, starting at measure 28. The upper staff is in treble clef, key of D major, and 2/4 time. It contains a melodic line. The lower staff is in bass clef, key of D major, and 2/4 time, with a slower melodic line. The tempo marking 'SLOW' is placed between the staves.

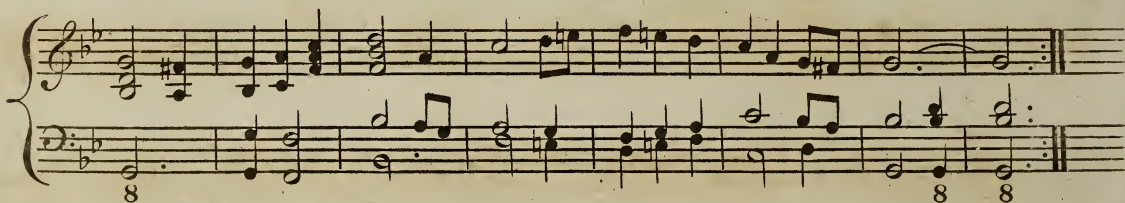
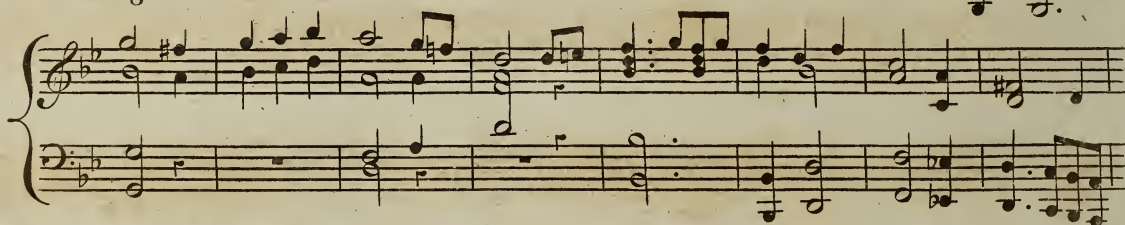
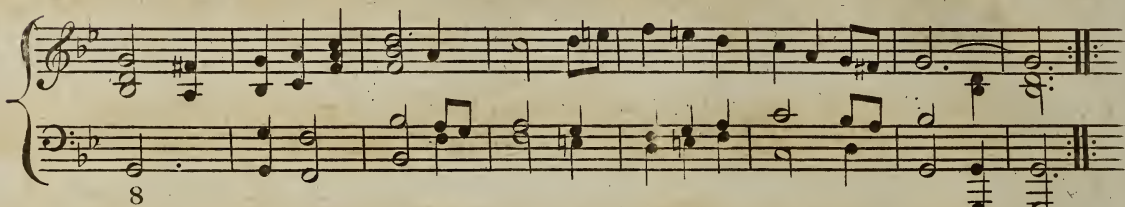
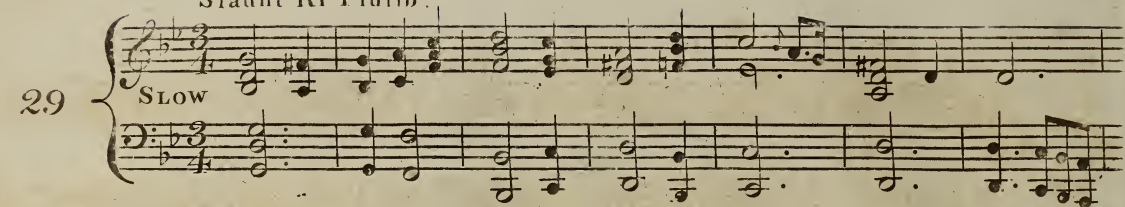
Fifth system of the musical score. The upper staff is in treble clef, key of D major, with a melodic line featuring three trills marked 'tr'. The lower staff is in bass clef, key of D major, with a supporting accompaniment.

Sixth system of the musical score. The upper staff is in treble clef, key of D major, with a melodic line featuring two trills marked 'tr'. The lower staff is in bass clef, key of D major, with a supporting accompaniment.

## Slaunt Ri Plulib.

29

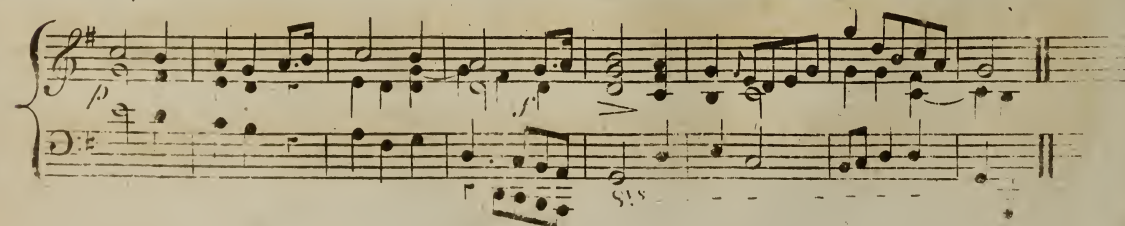
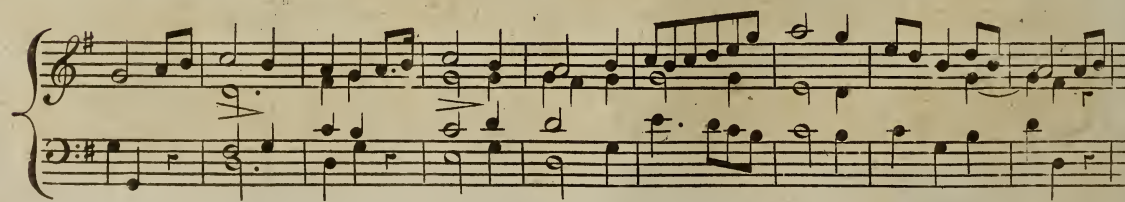
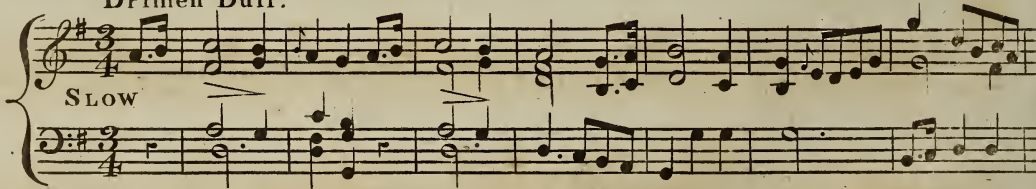
SLOW



## Drimen Duff.

30

SLOW





## Curri Koon Dillish

31

First system of musical notation. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 4/4 time signature. The tempo marking "ALLO MODERATO." is written below the bass staff. The first measure of the treble staff contains a half note G4, a quarter note A4, and a quarter note B4. The first measure of the bass staff contains a half note G3, a quarter note A3, and a quarter note B3. The system concludes with a double bar line.

Second system of musical notation. The treble staff continues with a half note C5, a quarter note D5, and a quarter note E5. The bass staff continues with a half note C4, a quarter note D4, and a quarter note E4. The system concludes with a double bar line.

Third system of musical notation. The treble staff continues with a half note F#5, a quarter note G5, and a quarter note A5. The bass staff continues with a half note F#3, a quarter note G3, and a quarter note A3. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff continues with a half note B5, a quarter note C6, and a quarter note D6. The bass staff continues with a half note B3, a quarter note C4, and a quarter note D4. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff continues with a half note E6, a quarter note F#6, and a quarter note G6. The bass staff continues with a half note E4, a quarter note F#4, and a quarter note G4. The system concludes with a double bar line.

Sixth system of musical notation. The treble staff continues with a half note A6, a quarter note B6, and a quarter note C7. The bass staff continues with a half note A4, a quarter note B4, and a quarter note C5. The system concludes with a double bar line.

Da mihi manum.

32

MODERATO

The musical score is written for piano in 3/4 time, key of D major (two sharps). The tempo is marked 'MODERATO'. The score begins at measure 32. The first system shows a piano (p) dynamic. The second system introduces a forte (f) dynamic. The third system features a crescendo (cresc.) leading to a forte (f) section. The fourth system continues the melodic development. The fifth system shows a more active right-hand part. The sixth system concludes the piece with a double bar line.



## The Dangling of the Irish Bears.

33

ALLEGRO

A musical score for a piece titled "The Dangling of the Irish Bears." The score is written for piano and is in 3/4 time, marked "ALLEGRO". It begins with a treble and bass staff. The melody in the treble staff features a series of eighth and sixteenth notes, with a trill (tr) indicated above the final note of the first phrase. The bass staff provides a steady accompaniment of eighth notes. The score is divided into six systems, each with a treble and bass staff. The final system concludes with a double bar line. The key signature is one sharp (F#).

Coohee na finga.

34

SLOW

Measures 34-35 of the musical score. The tempo is marked "SLOW". The key signature has one flat (B-flat). The time signature is 3/4. The music is written for piano in grand staff notation. Measure 34 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with chords and single notes. Measure 35 continues the melodic development in the right hand, with the bass line providing harmonic support.

35

LENTO E  
AFFETUOSO

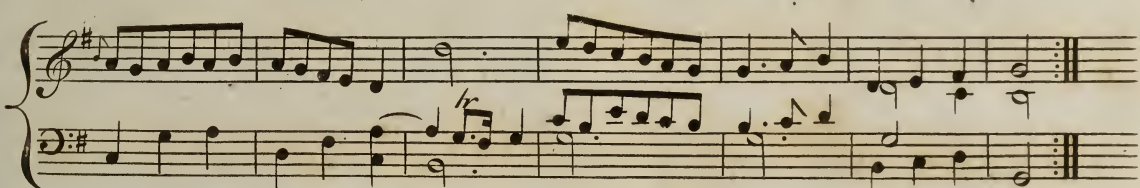
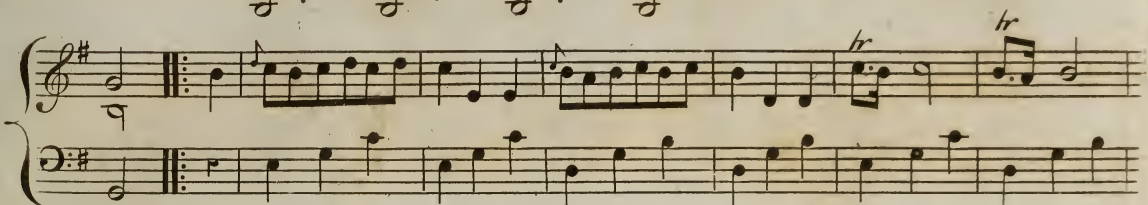
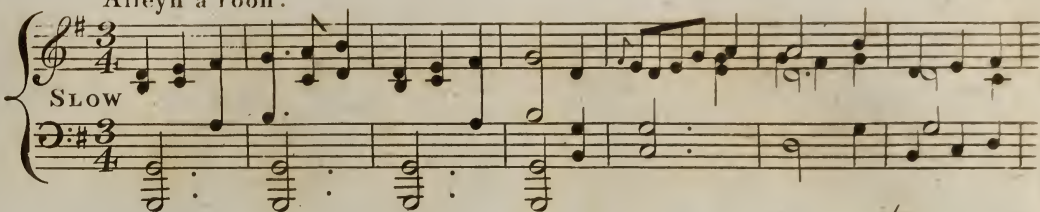
Measures 36-40 of the musical score. The tempo is marked "LENTO E AFFETUOSO". The key signature changes to two sharps (D major). The time signature is 2/4. The music is written for piano in grand staff notation. Measures 36-37 show a more active melodic line in the right hand with slurs and accents. Measures 38-40 continue this theme, with the bass line featuring chords and moving lines. The piece concludes with a final cadence in measure 40.



## Alleyn a roon.

36

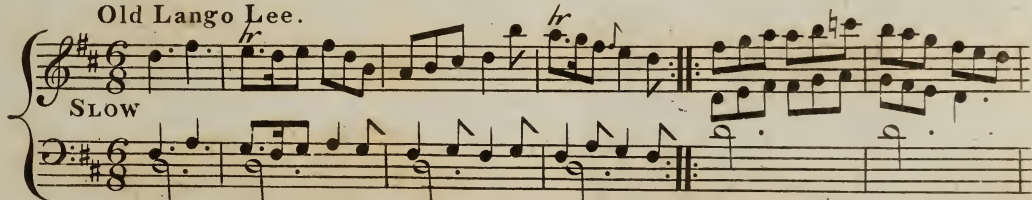
SLOW



## Old Lango Lee.

37

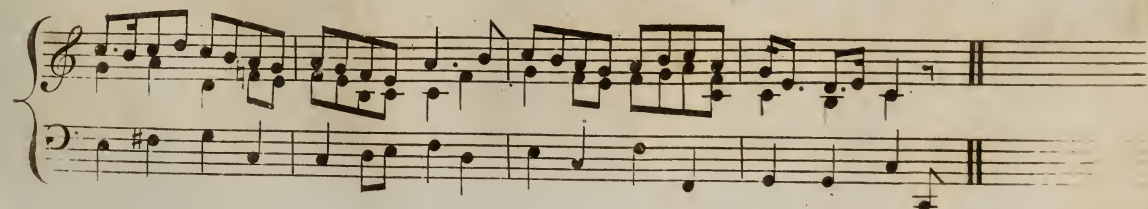
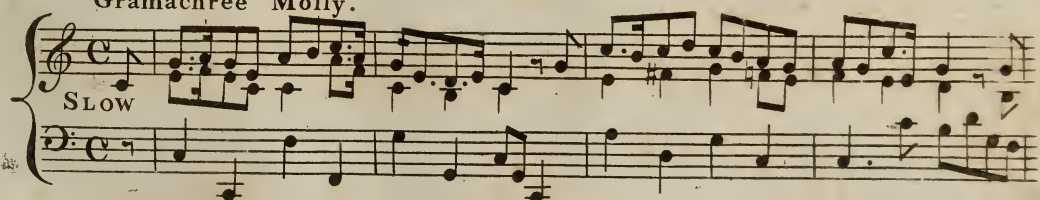
SLOW



## Gramachree Molly.

38

SLOW



## Savourna deligh Shelah Oh.

39

SLOW

First system of the musical score for 'Savourna deligh Shelah Oh.' It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking 'SLOW' is present. The first system shows the beginning of the piece with various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'hr' (hairpins) and 'f' (forte).

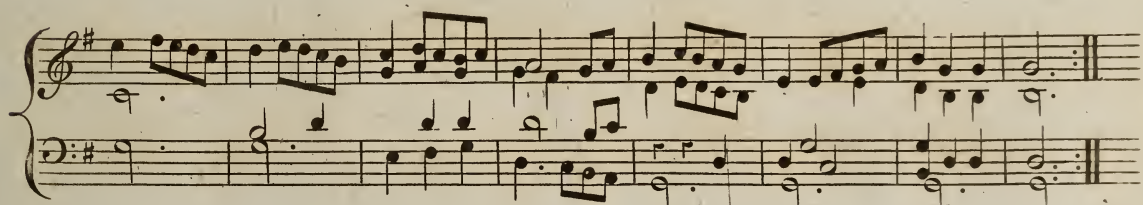
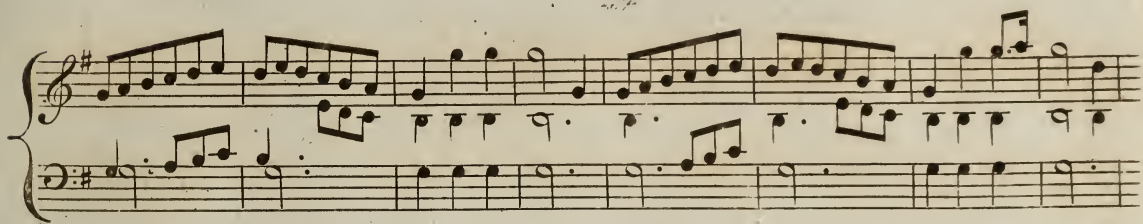
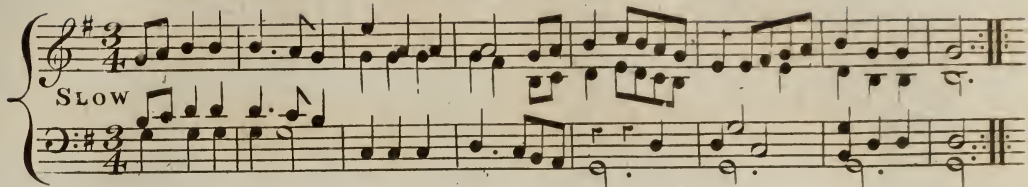
## Another Edition

Second system of the musical score, labeled 'Another Edition'. It continues the piece with similar notation to the first system. The key signature and time signature remain the same. This system includes dynamic markings such as 'dim°' (diminuendo), 'p' (piano), and 'f' (forte), along with 'hr' (hairpins). The notation includes various note values and rests, with some notes beamed together.

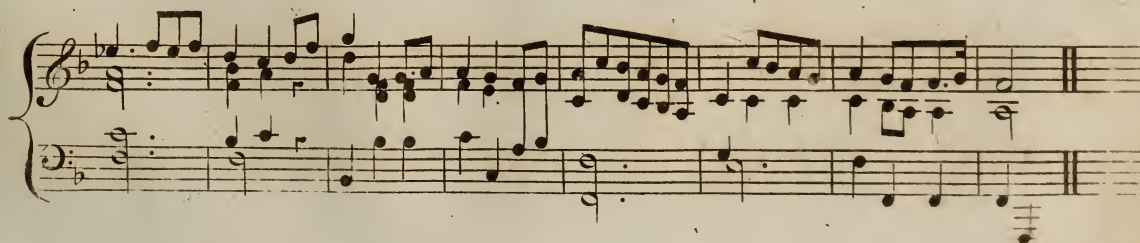
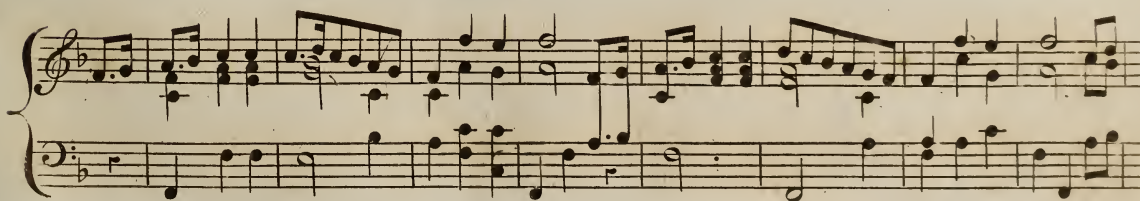
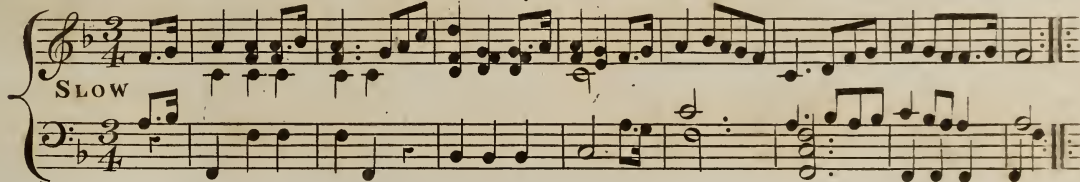


## Irish Trevalin - or Limbrick's Lamentation.

40



## Another Edition of the Same tune called by the Scotch LOCHABER.



Nob's Maggot.

41

ALLEGRO

Musical score for 'Nob's Maggot' in 9/8 time. The piece is marked ALLEGRO. It features a treble and bass staff. The melody in the treble staff includes a trill (tr) and a piano (p) dynamic. The bass staff provides a steady accompaniment.

Continuation of the musical score for 'Nob's Maggot'. The treble staff continues the melody with a trill (tr) and a mezzo-forte (mf) dynamic. The bass staff continues the accompaniment with a piano (pp) dynamic.

The Sheep Shearers, or Next Oars.

42

ALLEGRO

Musical score for 'The Sheep Shearers, or Next Oars' in 9/8 time. The piece is marked ALLEGRO. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and includes a trill (tr). The bass staff provides a steady accompaniment.

Continuation of the musical score for 'The Sheep Shearers, or Next Oars'. The treble staff continues the melody. The bass staff continues the accompaniment.

Continuation of the musical score for 'The Sheep Shearers, or Next Oars'. The treble staff continues the melody. The bass staff continues the accompaniment.

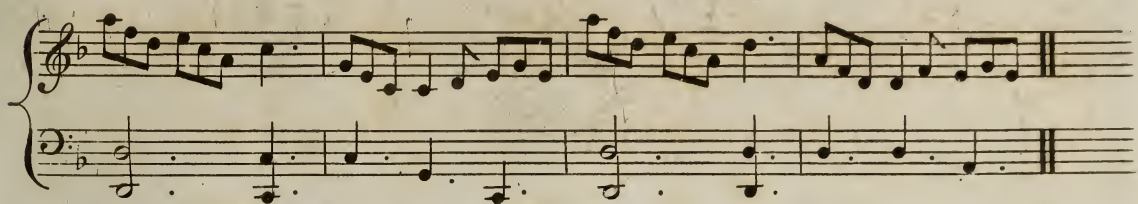
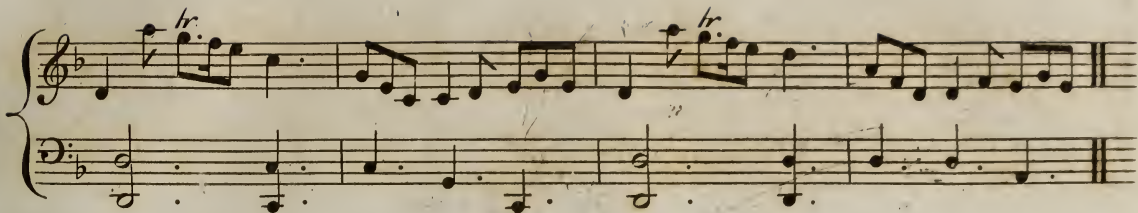
Stepney Cakes and Ale.

43

ALLEGRO

Musical score for 'Stepney Cakes and Ale' in 9/8 time. The piece is marked ALLEGRO. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and includes a trill (tr). The bass staff provides a steady accompaniment.

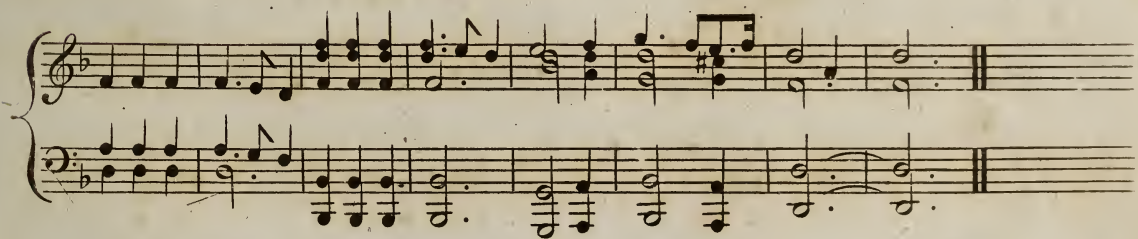




44 The Irish Lady.

SLOW

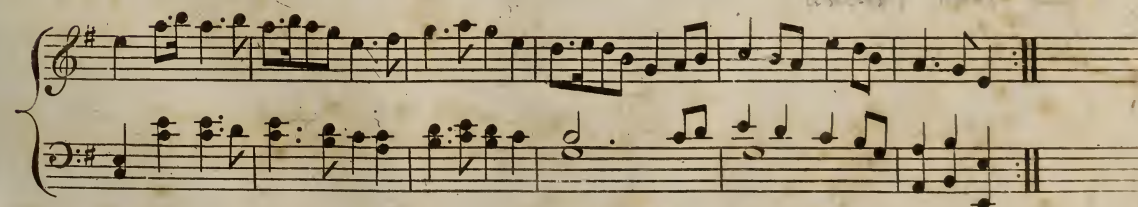
Third system of musical notation, measures 50-55. The music is in G major (one sharp) and 3/4 time. The tempo is marked 'SLOW'. The melody is a simple, slow-moving line, and the bass line provides a steady accompaniment.



45 Boyne Water.

SLOW

Fifth system of musical notation, measures 62-67. The music is in D major (two sharps) and 4/4 time. The tempo is marked 'SLOW'. The melody is a simple, slow-moving line, and the bass line provides a steady accompaniment.



Corn Riggs or My Nanny O.

46

ANDANTINO

Handwritten musical score for 'Corn Riggs or My Nanny O.' in G major (one sharp) and common time (C). The tempo is marked 'ANDANTINO'. The score consists of three systems of grand staves (treble and bass clef). The first system includes a fermata over the final note of the treble staff. The second system includes a repeat sign. The third system ends with a double bar line. A 'tr' (trill) is marked above the final note of the treble staff in the first system.

If to a Foreign Clime you go.

47

SLOW

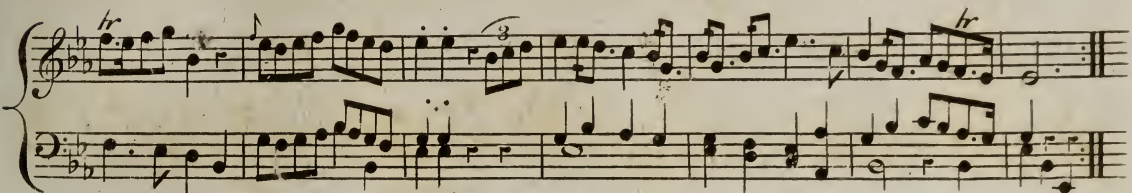
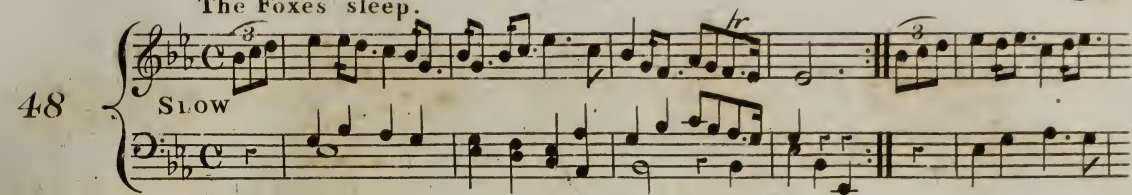
Handwritten musical score for 'If to a Foreign Clime you go.' in D major (two sharps) and 2/4 time. The tempo is marked 'SLOW'. The score consists of four systems of grand staves (treble and bass clef). The first system includes a fermata over the final note of the treble staff. The second system includes a repeat sign. The third system ends with a double bar line. The fourth system includes a fermata over the final note of the treble staff.



## The Foxes sleep.

48

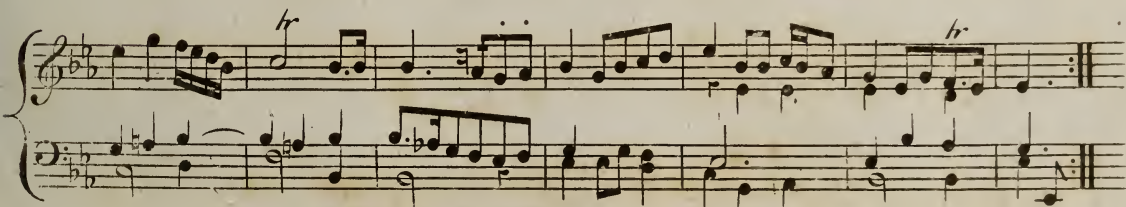
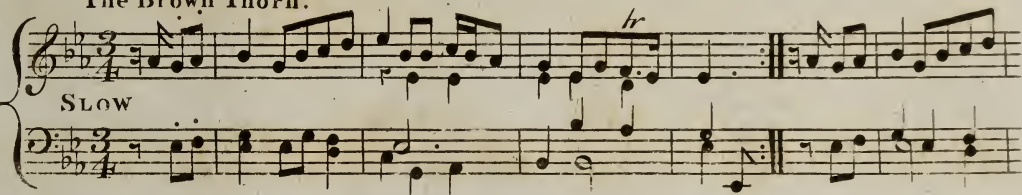
SLOW



## The Brown Thorn.

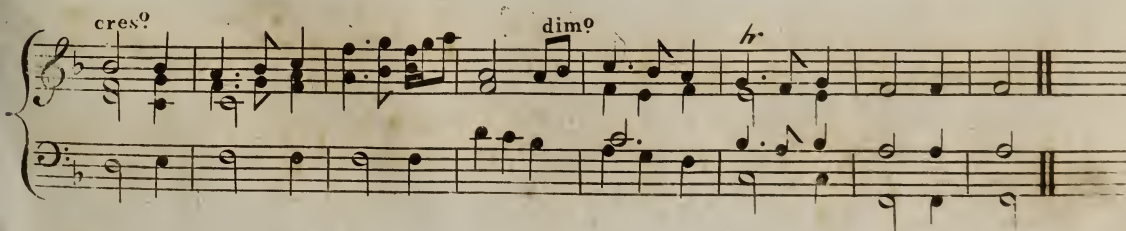
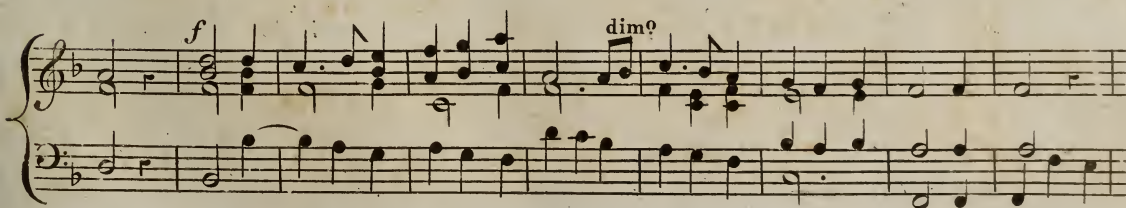
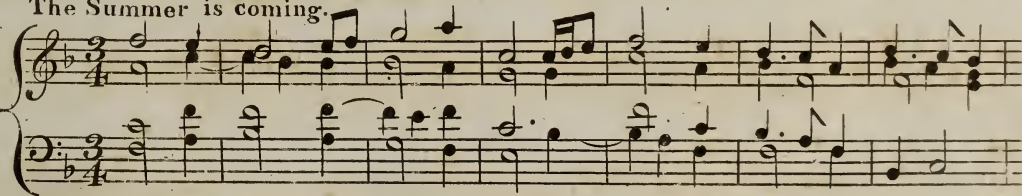
49

SLOW



## The Summer is coming.

50



## Kitty Tyrrel.

51

ALLEGRO

Musical score for 'Kitty Tyrrel' in 3/4 time, marked ALLEGRO. The score consists of four systems of piano accompaniment. The first system includes a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system continues the melody with a trill (tr) in the treble. The third system features a forte (f) dynamic in the treble and a piano (p) dynamic in the bass. The fourth system concludes with a trill (tr) in the treble. The score is written in a single key with a common time signature of 3/4.

## The Beardless Boy.

52

ALLEGRO

Musical score for 'The Beardless Boy' in 6/8 time, marked ALLEGRO. The score consists of two systems of piano accompaniment. The first system includes a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system continues the melody with a trill (tr) in the treble. The score is written in a single key with a common time signature of 6/8.



The Fair hair'd Child.

53

SLOW

Musical score for 'The Fair hair'd Child' in 6/8 time, marked SLOW. The score consists of four systems of two staves each. The first system includes a treble staff with a 3-measure rest and a bass staff. The second system includes a treble staff with a repeat sign and a bass staff with a 7-measure rest. The third system includes a treble staff with a 7-measure rest and a bass staff. The fourth system includes a treble staff with a repeat sign and a bass staff. The key signature has one flat (B-flat).

The Ugly Tailor.

54

ALLEGRO

Musical score for 'The Ugly Tailor' in 9/8 time, marked ALLEGRO. The score consists of two systems of two staves each. The first system includes a treble staff with a 9-measure rest and a bass staff. The second system includes a treble staff with a 9-measure rest and a bass staff. The key signature has two sharps (F# and C#).

## Love in Secret.

55

MODERATO

Musical score for "Love in Secret" in G major, 3/4 time. The score consists of four systems of piano accompaniment. The first system is marked "MODERATO". The music features a melody in the right hand with trills (tr) and a bass line in the left hand. The second system continues the melody with trills and a bass line. The third system includes a piano (p) dynamic marking in the bass line. The fourth system includes a forte (f) dynamic marking in the bass line and a piano (p) dynamic marking in the right hand. The piece concludes with a double bar line.

Open the door softly.

56

SLOW

Musical score for "Open the door softly" in G major, 6/8 time. The score consists of two systems of piano accompaniment. The first system is marked "SLOW". The music features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The piece concludes with a double bar line.

The Scotch Edition called "Its open the door"

SLOW



## The Parting of Friends.

57

SLOW

Handwritten musical score for 'The Parting of Friends'. The piece is in 3/4 time, marked 'SLOW'. It consists of three systems of music, each with a treble and bass staff. The first system starts with a treble staff containing a series of eighth and sixteenth notes, with 'tr' (trills) indicated above the final two measures. The bass staff provides a simple accompaniment of quarter and eighth notes. The second system features a repeat sign in the middle of the treble staff. The third system concludes with a double bar line. The key signature has one flat (B-flat).

## Castle O Neil.

58

SLOW

Handwritten musical score for 'Castle O Neil'. The piece is in 3/4 time, marked 'SLOW'. It consists of three systems of music, each with a treble and bass staff. The first system begins with a treble staff featuring a complex, rapid melody with many beamed sixteenth and thirty-second notes. The bass staff has a simple accompaniment. A small number '8' is written below the first measure of the bass staff. The second system continues the melody in the treble staff. The third system concludes with a double bar line. The key signature has three flats (B-flat, E-flat, A-flat).

## The Harvest Morn.

59

ALLEGRO

Musical score for 'The Harvest Morn.' in 3/4 time, marked ALLEGRO. The score consists of three systems of piano accompaniment. The first system shows the beginning of the piece with a treble and bass staff. The second system includes first and second endings, marked '1st' and '2nd'. The third system concludes the piece with a double bar line. The music features a mix of eighth and sixteenth notes, with some triplet markings.

## John Mc Eyre of the Glen.

60

ALLEGRO

Musical score for 'John Mc Eyre of the Glen.' in 3/4 time, marked ALLEGRO. The score consists of three systems of piano accompaniment. The first system shows the beginning of the piece with a treble and bass staff. The second system includes a first ending, marked '1st'. The third system concludes the piece with a double bar line. The music features a mix of eighth and sixteenth notes, with some triplet markings.



The Forlorn Queen.

39

61

SLOW

The Snowy breasted Pearl

62

MODERATO

Dermot O Drwd.

63

MODERATO

My Dear stay with me.

64

ALLEGRO

Musical score for 'My Dear stay with me.' The piece is in 6/8 time with a key signature of two sharps (F# and C#). It is marked 'ALLEGRO'. The score consists of two systems of grand staves. The first system starts with a treble clef and a key signature of two sharps, followed by a bass clef and a key signature of two sharps. The melody is in the treble, and the accompaniment is in the bass. The second system continues the melody and accompaniment, ending with a double bar line.

The Maid of the Valley.

65

Musical score for 'The Maid of the Valley.' The piece is in 3/4 time with a key signature of one flat (Bb). It consists of two systems of grand staves. The first system starts with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The melody is in the treble, and the accompaniment is in the bass. The second system continues the melody and accompaniment, ending with a double bar line.

The Pretty Girl Milking the Cows.

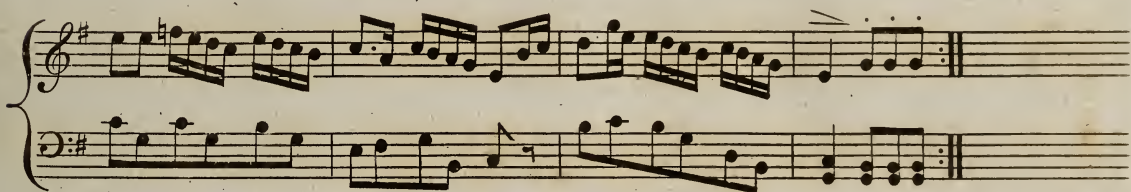
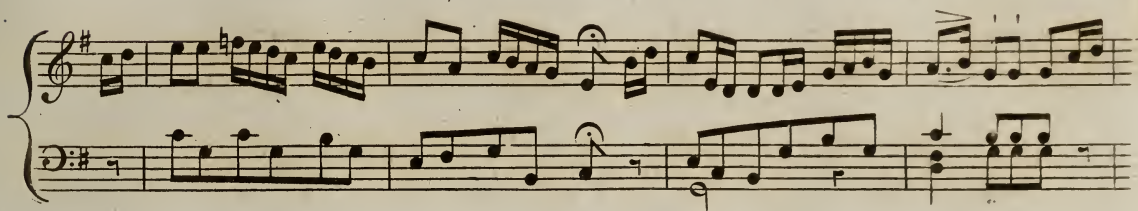
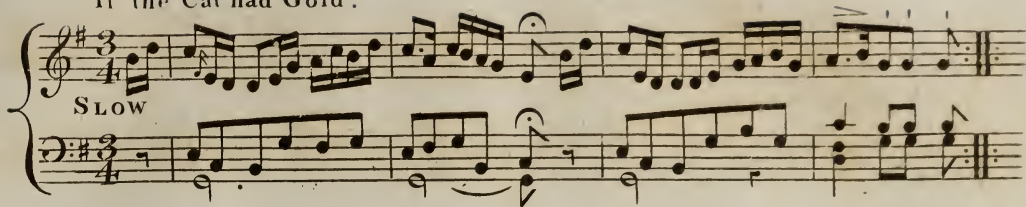
66

ALL<sup>O</sup> MODERATOMusical score for 'The Pretty Girl Milking the Cows.' The piece is in 9/8 time with a key signature of one flat (Bb). It is marked 'ALL<sup>O</sup> MODERATO'. The score consists of two systems of grand staves. The first system starts with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The melody is in the treble, and the accompaniment is in the bass. The second system continues the melody and accompaniment, ending with a double bar line. There are trills (tr) marked above some notes in the treble staff of the second system.



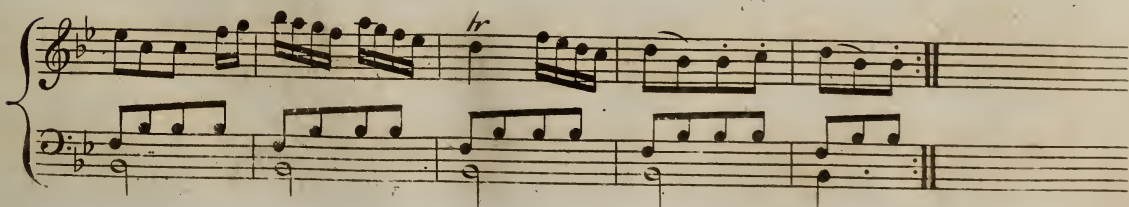
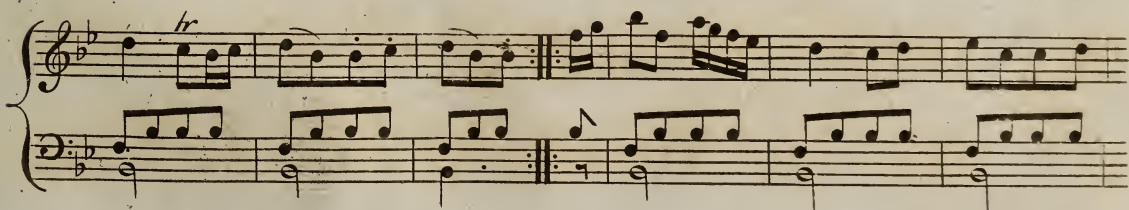
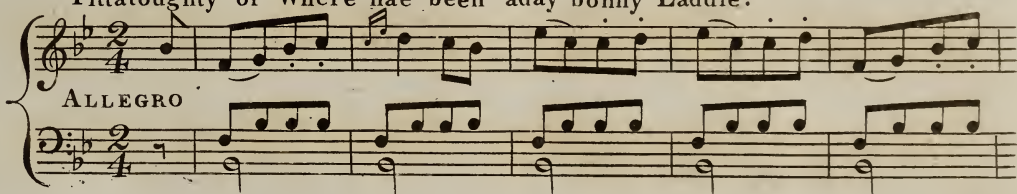
## If the Cat had Gold.

67



## Pittatoughty or Where hae been aday bonny Laddie.

68



## The Highway to Dublin.

69

ALLEGRO

First system of 'The Highway to Dublin' (Allegro). The melody is in the treble clef, and the bass line is in the bass clef. The piece is in 6/8 time. The first system shows the melody in the treble clef and a bass accompaniment in the bass clef. The melody features a first ending (1st) and a second ending (2nd).

Second system of 'The Highway to Dublin' (Allegro). The melody continues in the treble clef, and the bass line continues in the bass clef.

Third system of 'The Highway to Dublin' (Allegro). The melody continues in the treble clef, and the bass line continues in the bass clef.

Fourth system of 'The Highway to Dublin' (Allegro). The melody continues in the treble clef, and the bass line continues in the bass clef.

## Matthew Briggs.

70

ALL<sup>O</sup> MODERATO

First system of 'Matthew Briggs' (All<sup>O</sup> Moderato). The melody is in the treble clef, and the bass line is in the bass clef. The piece is in 6/8 time.

Second system of 'Matthew Briggs' (All<sup>O</sup> Moderato). The melody continues in the treble clef, and the bass line continues in the bass clef.



Captain O'Kain.

71

*SLOW* *The* *smell* *of* *the* *green* *leaves* *of* *the* *spring* *is* *the* *best* *of* *all* *the* *scents* *that* *the* *world* *can* *give*

*of* *the* *spring* *is* *the* *best* *of* *all* *the* *scents* *that* *the* *world* *can* *give* *the* *best* *of* *all* *the* *scents* *that* *the* *world* *can* *give*

*what* *can* *give* *pleasure* *on* *what* *can* *be* *so* *long* *as* *the* *spring* *is* *the* *best* *of* *all* *the* *scents* *that* *the* *world* *can* *give*

Simon Brodie.

72

*MODERATO* *gives*

*f*

*p*

## Green Goose Fair or I am sleeping.

73

*Slow*

This musical score is for a piece titled "Green Goose Fair or I am sleeping." It is marked with a tempo of "Slow" and a key signature of one sharp (F#). The time signature is 3/4. The score is written for piano and consists of five systems of two staves each. The first system includes a treble and bass staff with a 4/4 time signature. The subsequent systems also have two staves each. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the piece. The piece concludes with a double bar line.

## Dermot.

74

*Slow*

This musical score is for a piece titled "Dermot." It is marked with a tempo of "Slow" and a key signature of one sharp (F#). The time signature is 3/4. The score is written for piano and consists of two systems of two staves each. The first system includes a treble and bass staff with a 4/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the piece. The piece concludes with a double bar line.



## The Fairy Queen.

CAROLAN.

75

MODERATO

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'MODERATO'. The music starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff continues with quarter notes D4, E4, F4, and G4. The bass staff continues with quarter notes D3, E3, F3, and G3. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with quarter notes D4, E4, F4, and G4. The bass staff continues with quarter notes D3, E3, F3, and G3. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a repeat sign.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with quarter notes D4, E4, F4, and G4. The bass staff continues with quarter notes D3, E3, F3, and G3. The system ends with a repeat sign.

Seventh system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a repeat sign.

## The Jointure.

CAROLAN.

76

VERY SLOW

Musical score for 'The Jointure' in D major (two sharps) and 3/4 time. The piece is marked 'VERY SLOW'. It consists of four systems of two staves each. The melody is primarily in the treble clef, featuring eighth and sixteenth notes, with some triplets. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a double bar line.

## SCOTCH NATIONAL MUSIC.

"Wet is this night &amp; cold" /r

77

SLOW

Musical score for 'Wet is this night & cold' in D major (two sharps) and 3/4 time. The piece is marked 'SLOW'. It consists of two systems of two staves each. The melody is in the treble clef, featuring eighth and sixteenth notes. The bass line is simple, with some rests and eighth notes. The piece concludes with a double bar line.



## Highland Air &amp; Chorus or Luinig.

78

MODERATO

Musical score for measures 78-86. The piece is in 3/4 time, marked MODERATO. It features a treble and bass staff. Measures 78-81 show a melody in the treble with a bass accompaniment. Measures 82-86 continue the melody, with dynamic markings *f* and *p* alternating. The score ends with a double bar line.

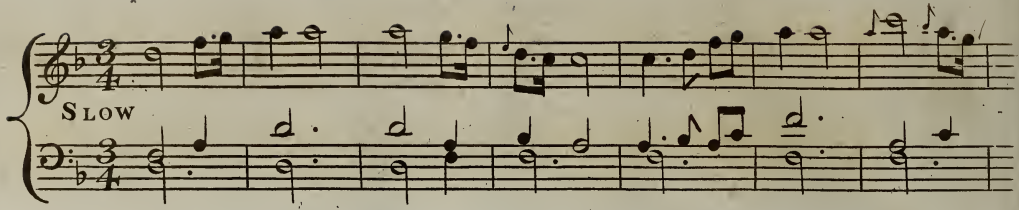
## The Fisherman's Song for attracting the Seals.

79

MODERATO

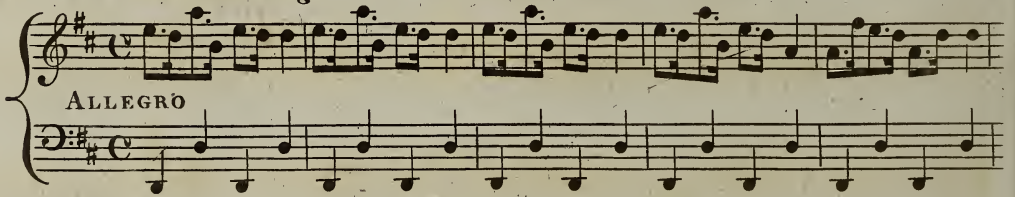
Musical score for measures 79-86. The piece is in 6/8 time, marked MODERATO. It features a treble and bass staff. Measures 79-86 show a melody in the treble with a bass accompaniment. The score ends with a double bar line.

80

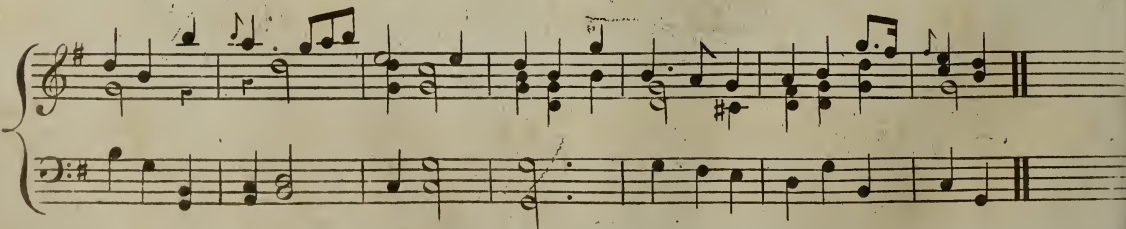
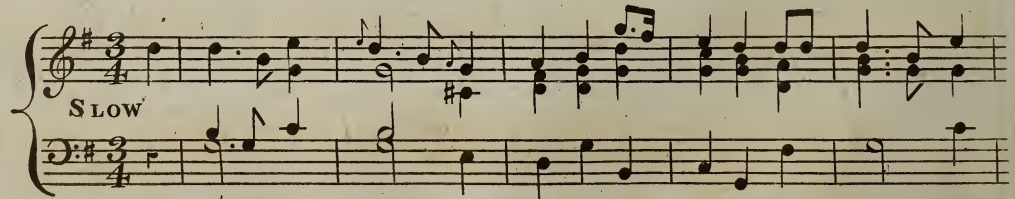


The Mermaid Song.

81



82

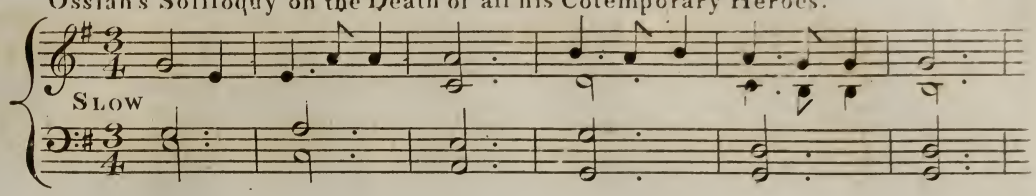




Ossian's Soliloquy on the Death of all his Cotemporary Heroes.

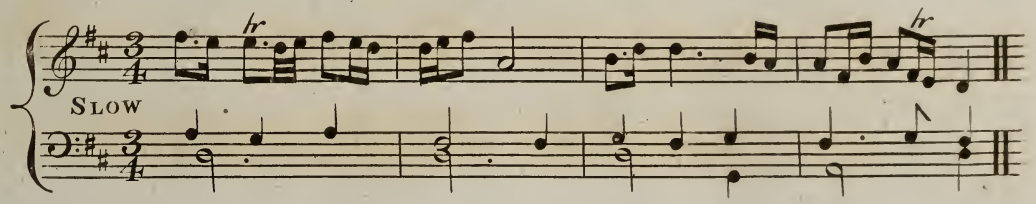
83

*SLOW*



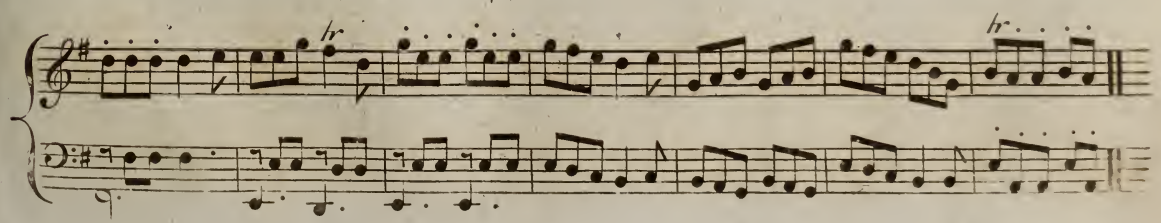
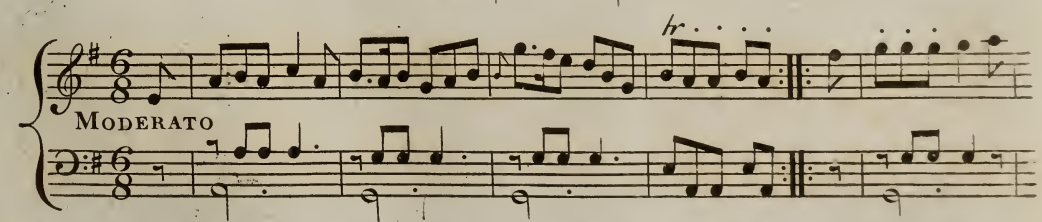
84

*SLOW*



85

*MODERATO*



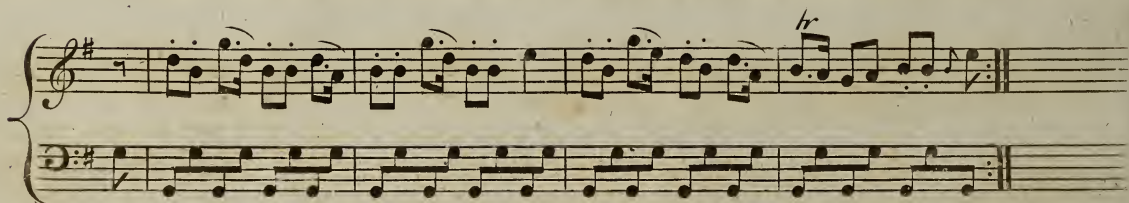
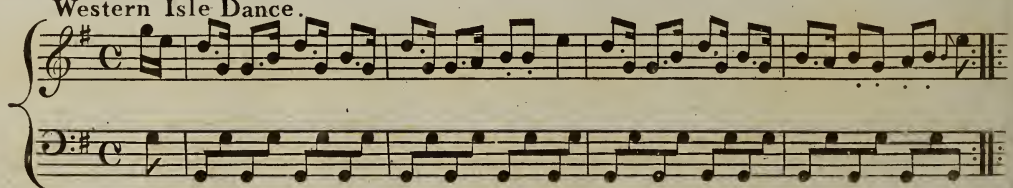
## A Tune of the Western Isles.

86

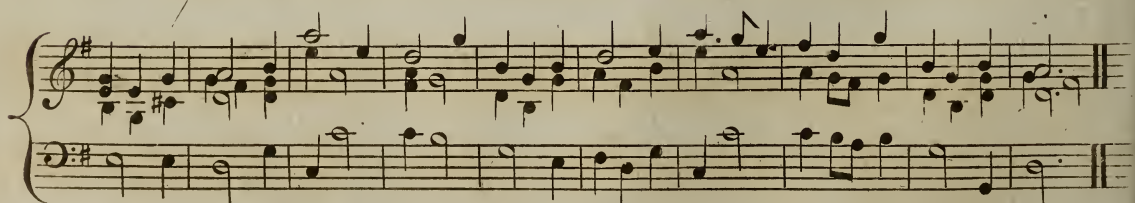
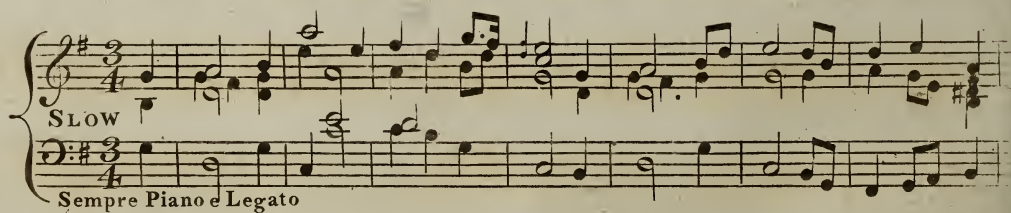


## Western Isle Dance.

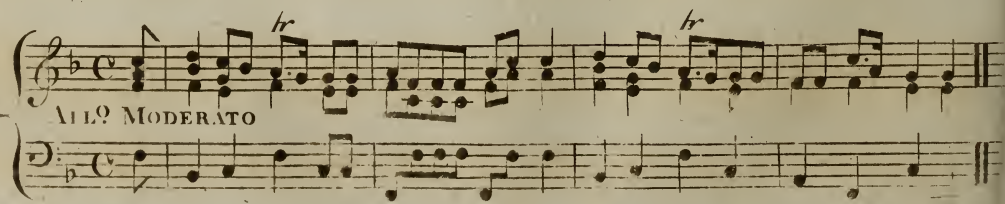
87



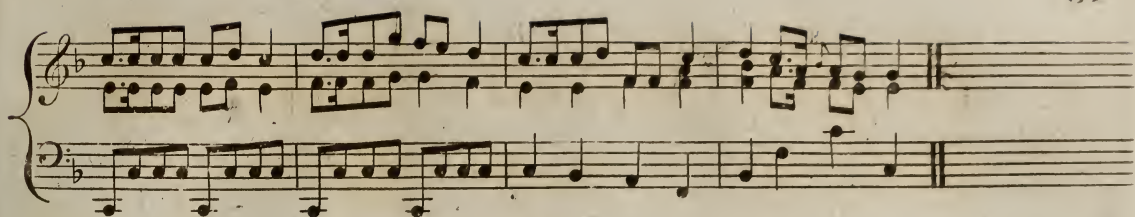
88



89

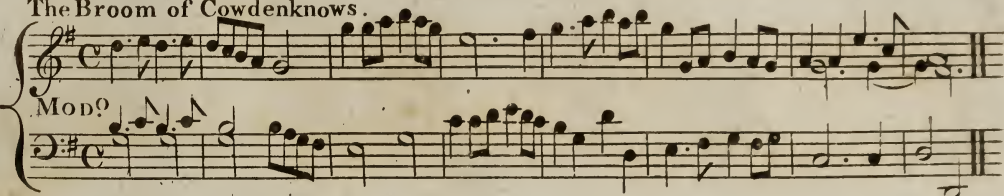




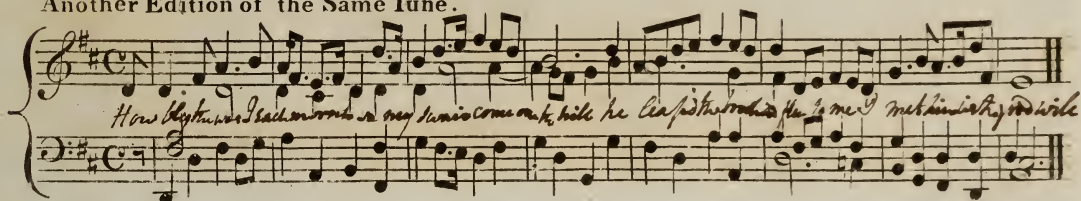


The Broom of Cowdenknows.

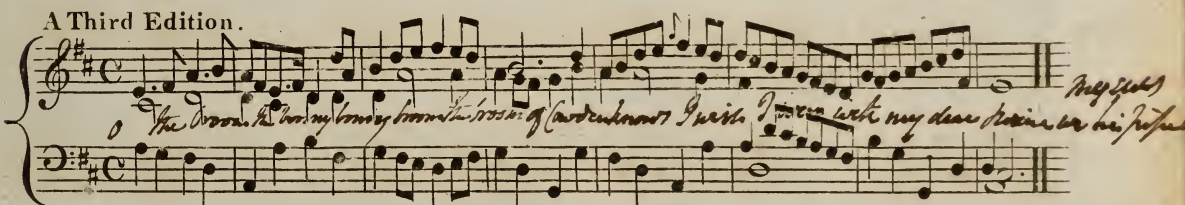
90



Another Edition of the Same Tune.

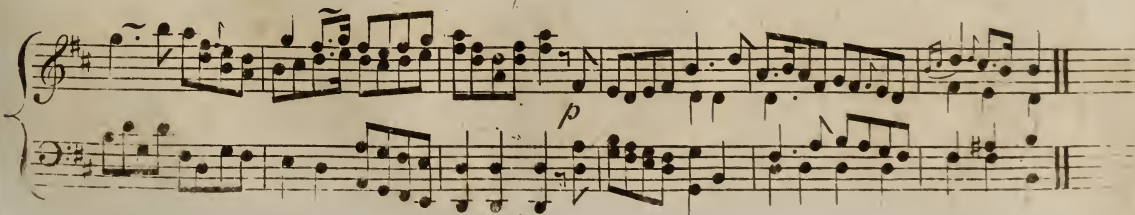
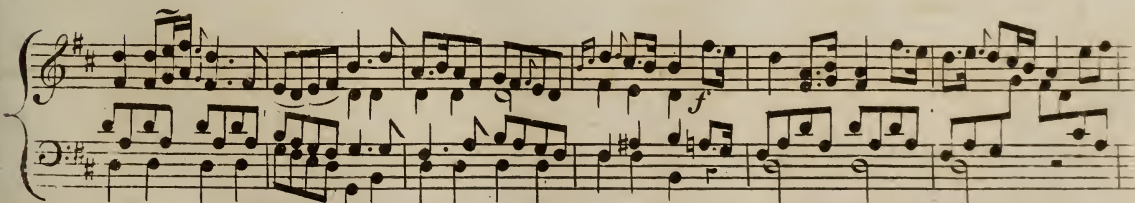
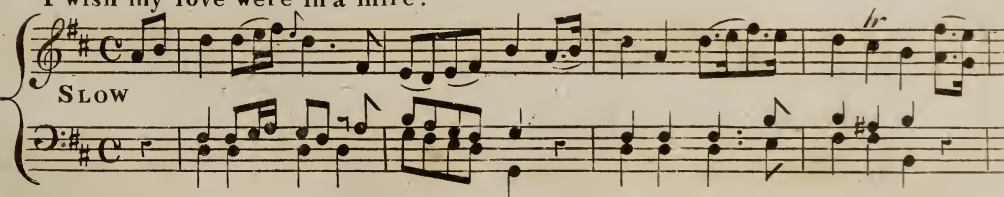


A Third Edition.



I wish my love were in a mire.

91



For our long biding here..

92

SLOW

Musical score for measure 92. The piece is in G major (one sharp) and common time (C). The tempo is marked 'SLOW'. The piano part (left hand) consists of a simple harmonic accompaniment with whole and half notes. The melody (right hand) is a flowing line of eighth and sixteenth notes, ending with a double bar line.

Love is the cause of my mourning.

93

MODERATO

Musical score for measure 93. The piece is in G major (one sharp) and 3/4 time. The tempo is marked 'MODERATO'. The piano part (left hand) features a steady eighth-note accompaniment. The melody (right hand) is a series of eighth and sixteenth notes, ending with a double bar line. The score includes dynamic markings: *mf* (mezzo-forte) in the first system and *f* (forte) in the second system, with a *p* (piano) marking in the final system.



Old Sir Simon the King.

94

ALL<sup>O</sup> MODERATO

## The Lass of Patie's Mill.

9.5

## SLOW

mf

*p*

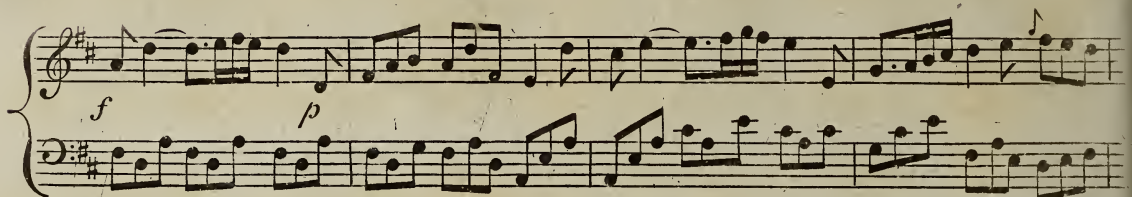
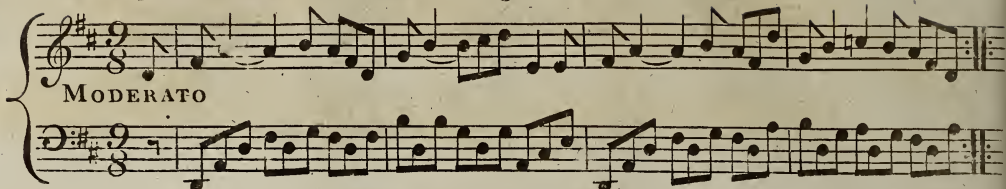
*p*

## Another Edition

# SLOW

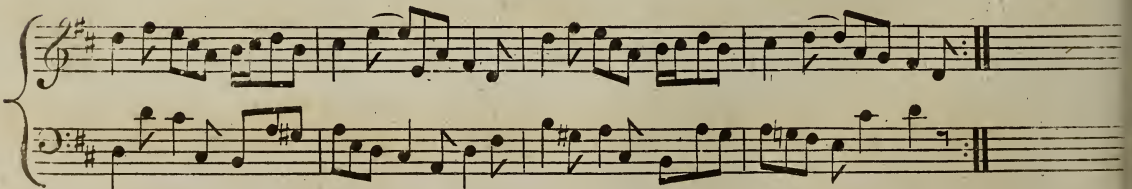
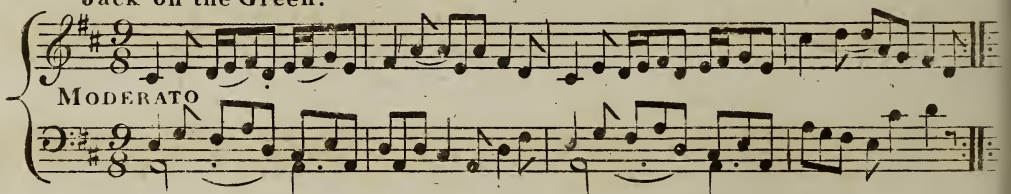
## A Trip to the Jubilee or Edinburgh Castle.

96



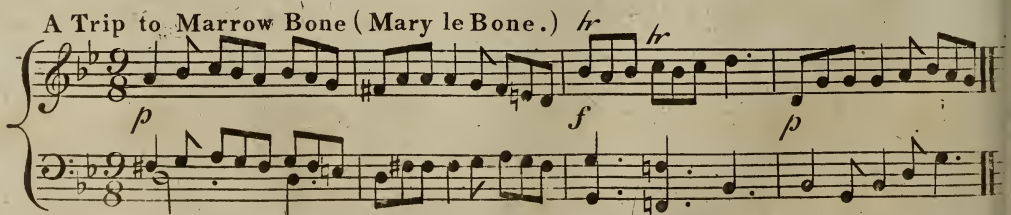
## Jack on the Green.

97



## A Trip to Marrow Bone (Mary le Bone.)

98





The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with eighth and sixteenth notes, including a trill marked 'tr' and a dynamic marking 'p' (piano). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with dotted rhythms.

## Washington's March. 1665.

99

ALLEGRO

The second system of the musical score begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'ALLEGRO'. The upper staff features a melody with eighth notes and trills marked 'tr'. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

## The Sutors of Selkirk.

100

MODERATO

Musical score for 'The Sutors of Selkirk'. It consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'MODERATO'. The first system ends with a fermata and a repeat sign. The second system ends with a fermata. The third system ends with a double bar line. There are 'tr' (trill) markings above the final notes of the first and third systems.

## Roslin Castle.

101

SLOW

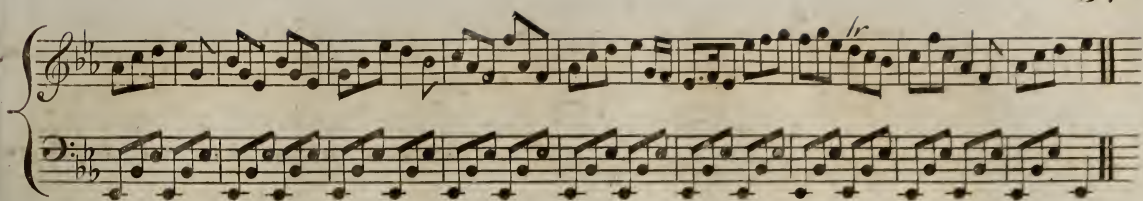
Musical score for 'Roslin Castle'. It consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'SLOW'. The first system ends with a double bar line. The second system has a forte 'f' marking above the first measure and ends with a double bar line. The third system ends with a double bar line. There is a 'tr' (trill) marking above the final note of the third system.

102

ALLEGRO

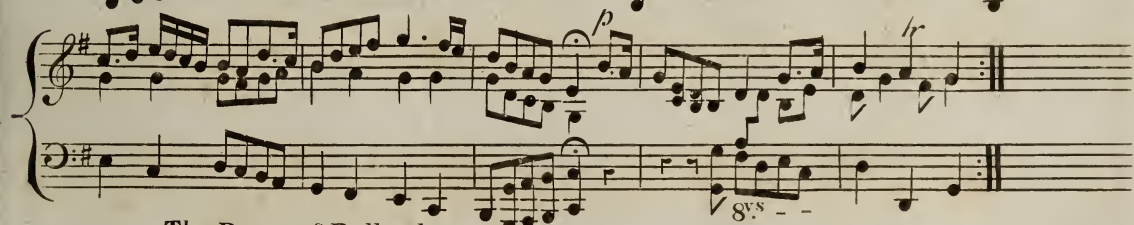
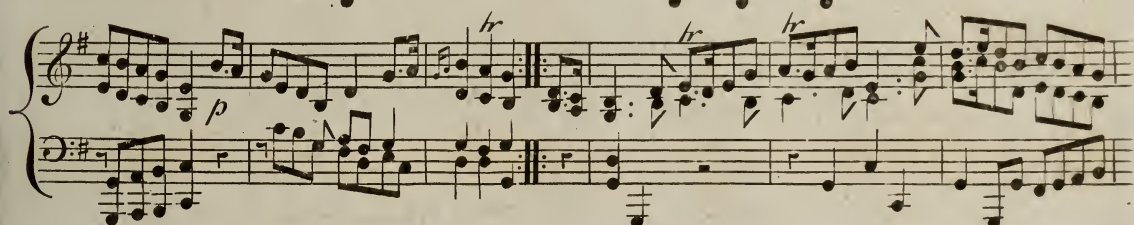
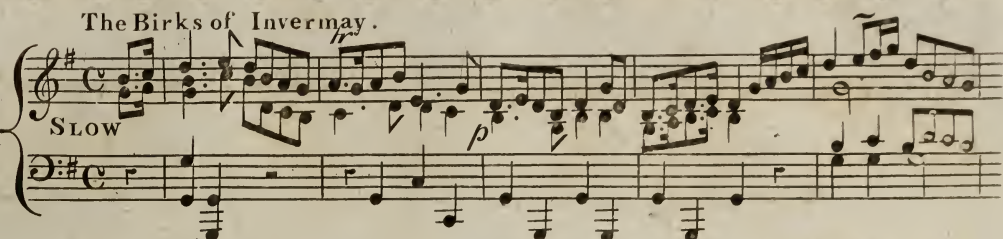
Musical score for 'Roslin Castle'. It consists of one system of piano accompaniment. The system has a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The tempo is marked 'ALLEGRO'. The system ends with a double bar line. There is a 'tr' (trill) marking above the final note.





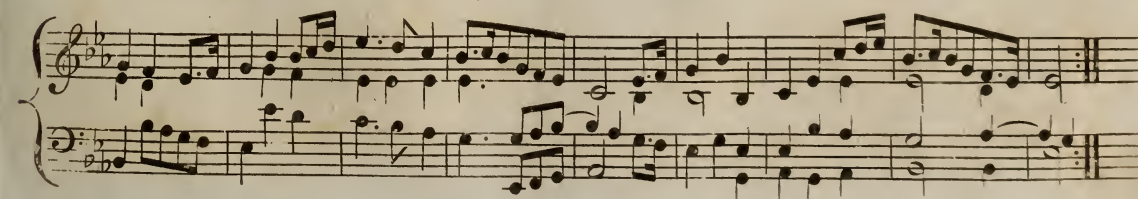
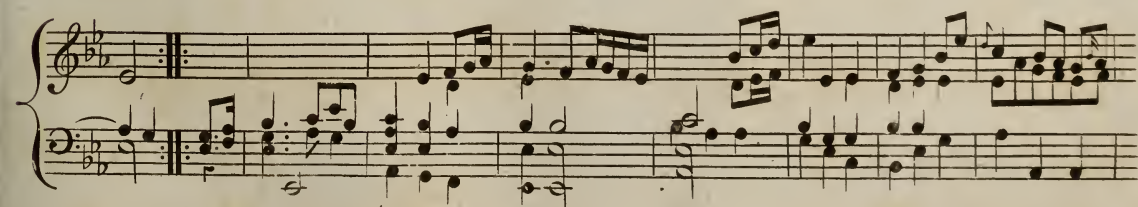
## The Birks of Invermay.

103



## The Braes of Ballenden.

104



105 *For Lake of Gold.*  
*No more shall cross my injured heart a gentle love then distant dwells*  
 ALL<sup>O</sup> MODERATO  
*For ease of gold she left me & of all that near be- left me she the me for took for*

*I must me sin remain she has left me she ye poor a love I to ye can commit my lovely*  
*a grateful debt still can has left me she a star's gentle has more than you the time and*

*charming fair's choicest blessing let her have two she's for ever left me she*  
*faithful heart for empty tiller we must part for sister's love she left me she*

106 *Waking o' the fauld.*  
 ALL<sup>O</sup> MODERATO.



*What ails ye at me Dad ye'll be my mummy or my aunty with crowdy mowdy*  
 There's Nancy to the Greenwood gane

107

*Slow* *There's Nancy to the Greenwood gane* *and you to have the good good chatt'ring & Willie he has*

*they fed me with bonnach of good barley meal of thae huns was right*  
*followed him to gain her love by flatterin' Bona that he can say or do the gude's some*

*pleanty in chapped sloshes butter'd weel & was not that right dainty*  
*at him & ay thank be ye to the Phe he had him the who'sa' nei*

108

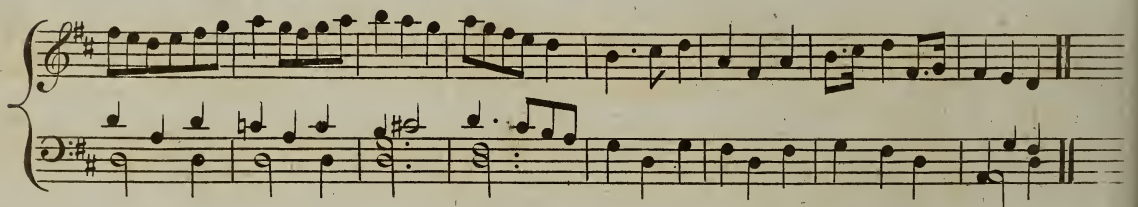
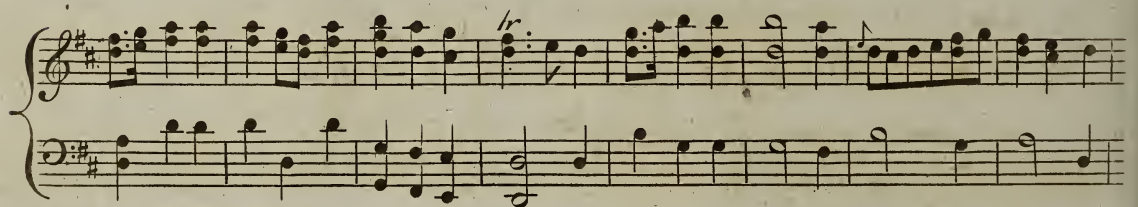
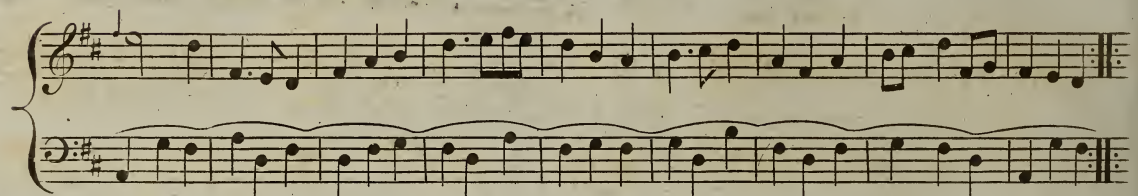
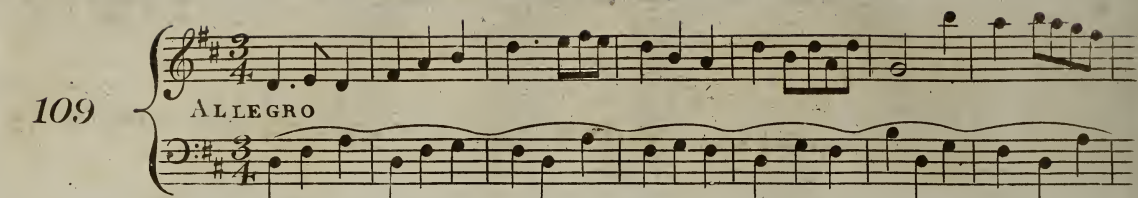
*Fy gar.*  
*Slow*

*p* *f*

*dim?* *p*

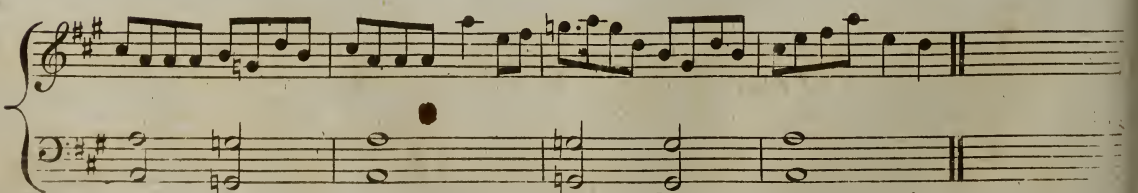
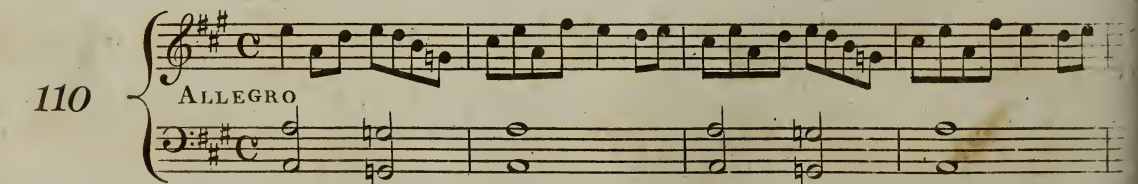
109

ALLEGRO



110

ALLEGRO





Peggy now the King's come.

111

ALLEGRO

Musical score for item 111, 'Peggy now the King's come.' The score is in 2/4 time, key of D major (two sharps). It features a piano accompaniment in the lower register and a melody in the upper register. The tempo is marked 'ALLEGRO'. The melody begins with a forte dynamic 'f'.

The Yellow hair'd Laddie

112

SLOW

Musical score for item 112, 'The Yellow hair'd Laddie'. The score is in 3/4 time, key of D major. It includes a piano accompaniment and a melody. The tempo is marked 'SLOW'. The melody is written for two voices, labeled '1<sup>st</sup> voice' and '2<sup>nd</sup> voice'. The lyrics are: 'The Yellow hair'd Laddie, on old sacred thorn with freedom he sang his song. He sang when the morning dew was on the plain, the sun was up, the morning re-joices the swain. Loaves the swain the yellow hair'd Laddie, and of an inner sound that's sweet, fainter on sea, danc'd around, 1<sup>st</sup> face round around, 2<sup>nd</sup> face round around. The yellow hair'd Laddie, the Hawthorn tree grows through the green.' The piano part has a steady accompaniment.

Come hap me.

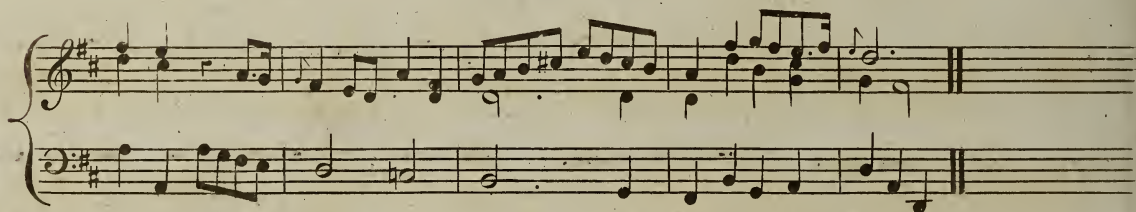
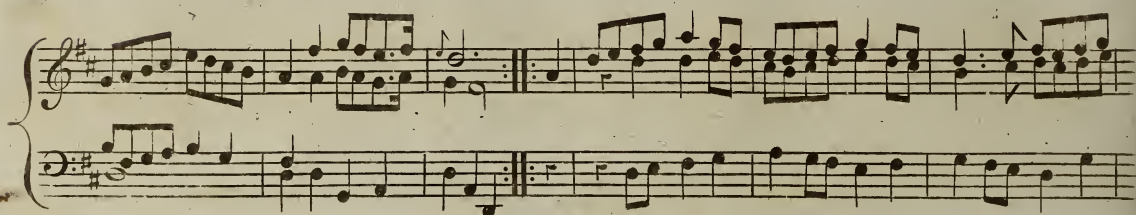
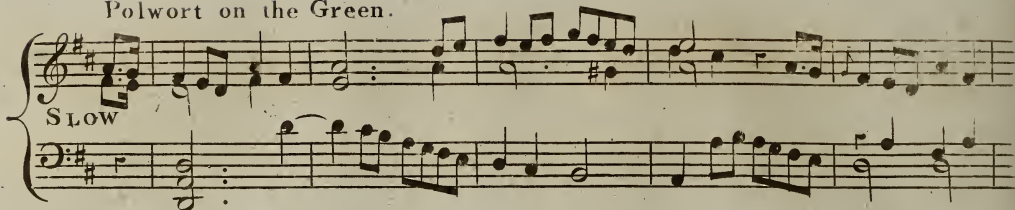
113

ALL? MODERATO

Musical score for item 113, 'Come hap me.' The score is in 4/4 time, key of B-flat major (two flats). It features a piano accompaniment in the lower register and a melody in the upper register. The tempo is marked 'ALL? MODERATO'. The melody is written for a single voice.

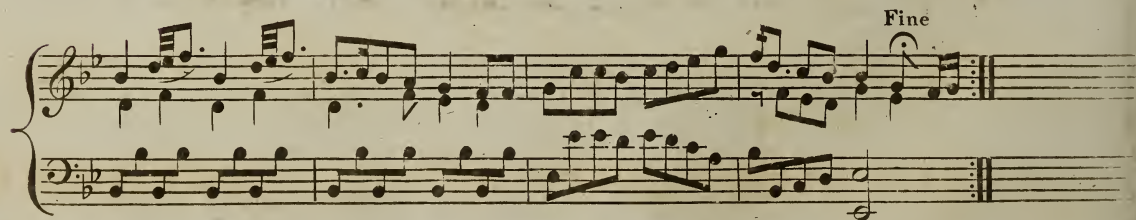
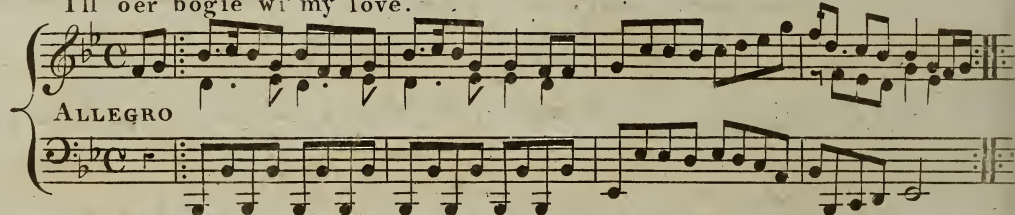
## Polwort on the Green.

114



## I'll o'er bogie wi' my love.

115



## Maggie Lauder.

116





First system of musical notation, measures 1-4. Treble and bass staves in D major. Treble staff has sixteenth-note runs. Bass staff has a steady eighth-note accompaniment. Dynamics: *mf*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff continues with sixteenth-note runs. Bass staff continues with eighth-note accompaniment. Dynamic: *f*.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has sixteenth-note runs. Bass staff has eighth-note accompaniment.

Waes my heart that we should sunder.

Fourth system of musical notation, measures 13-16. Treble and bass staves in C major. Treble staff has sixteenth-note runs. Bass staff has eighth-note accompaniment. Dynamics: *p*, *f*, *p/p*. Marking: **SLOW**.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has sixteenth-note runs. Bass staff has eighth-note accompaniment. Dynamics: *dim*, *mf*. Marking: *8va*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has sixteenth-note runs. Bass staff has eighth-note accompaniment. Dynamics: *p*, *mf*, *dim*. Marking: *8va*.

## Tweed Side.

118

Slow

8<sup>vs</sup>

119

Slow

The Bush above Traquair, *on made her part with my hair then let her smile relieve me*  
*2<sup>d</sup> Ye rural haunts who hear my strains they think I'm*  
*near the happy every beam the path be for*  
*all whom Peggy loves me*

*if not my love will turn despair my passion no more tender*  
*my worst sight like so but as an hedge no more the*

*leave the bush a boon Traquair to lonely wilds - "wander*  
*on my bush a boon Traquair was where Peggie did love me*



Lewie Gordon.

120

Slow

Here awa there awa.

121

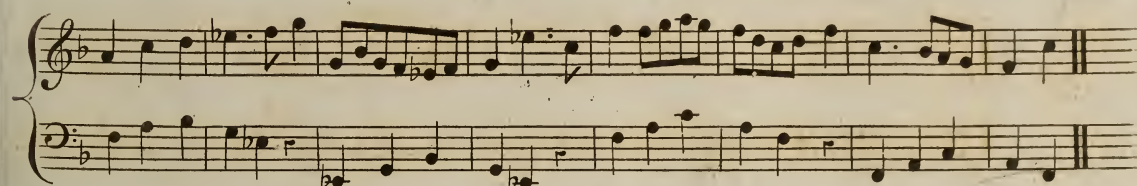
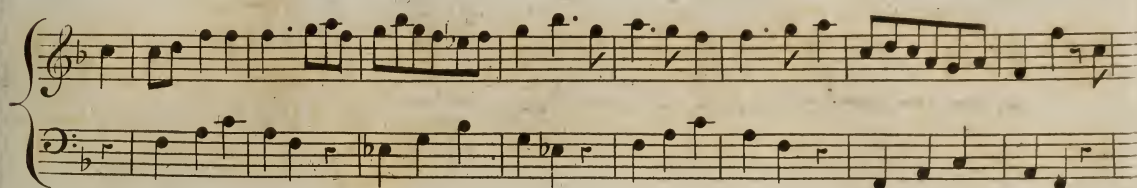
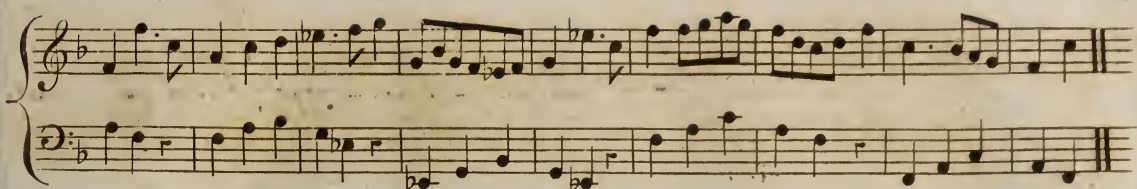
The last time I came o'er the moor.

122

Slow



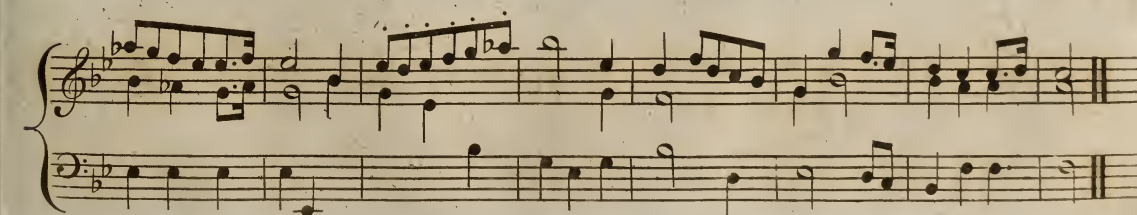
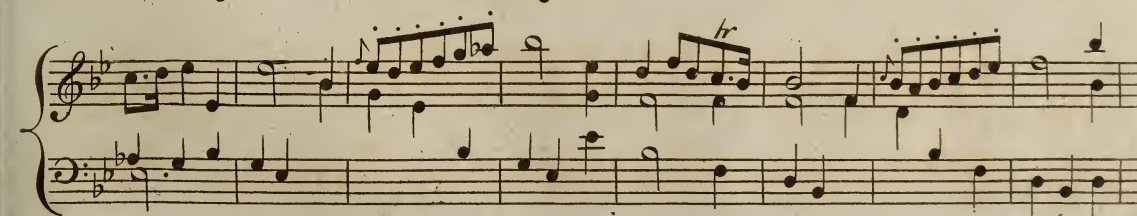
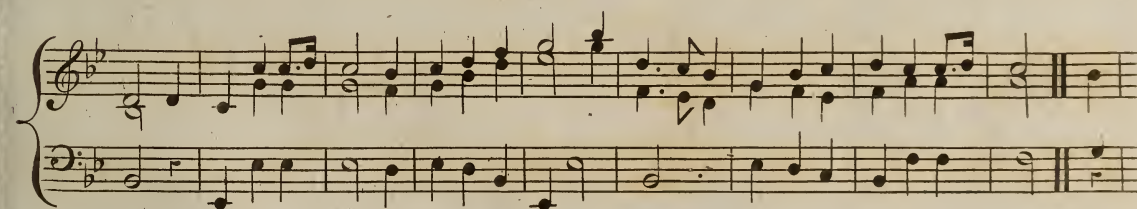
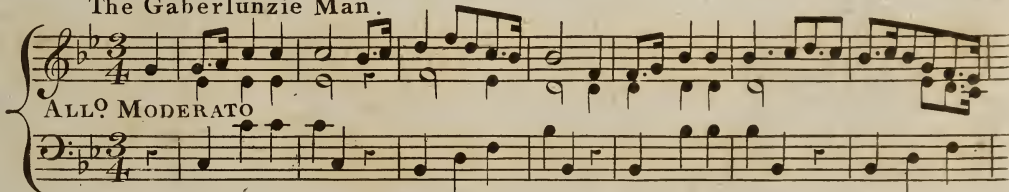




## The Gaberlunzie Man.

126

ALLO MODERATO



One day I heard Mary say.

127

*SLOW*

*One day I heard Mary say, "O, how I love thee, Mary, do not stay, why wilt thou grin - - me"*

*Can my fond heart with her if thou wilt leave me, Mary, do not stay, why wilt thou grin - - me"*

She rose and let me in.

128

*SLOW*

Will ye go.

129

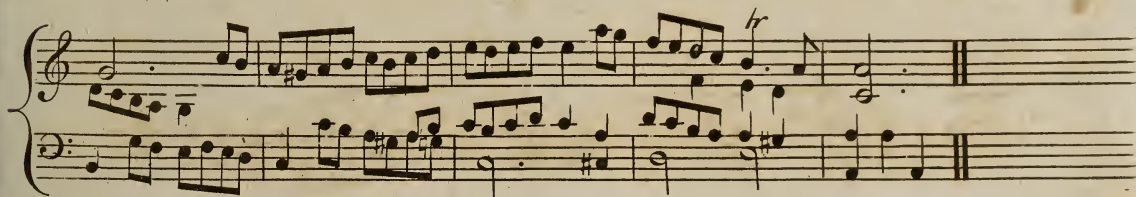
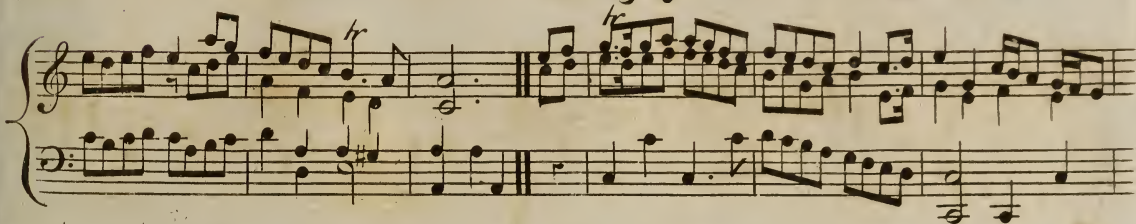
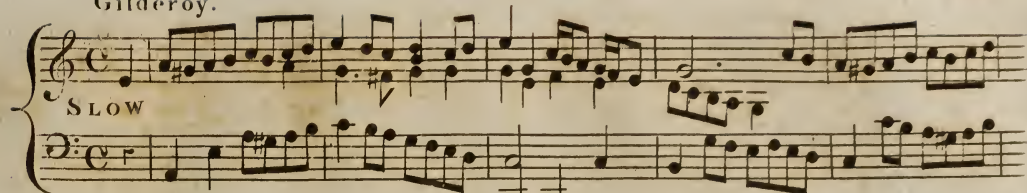
*SLOW*



Gilderoy.

130

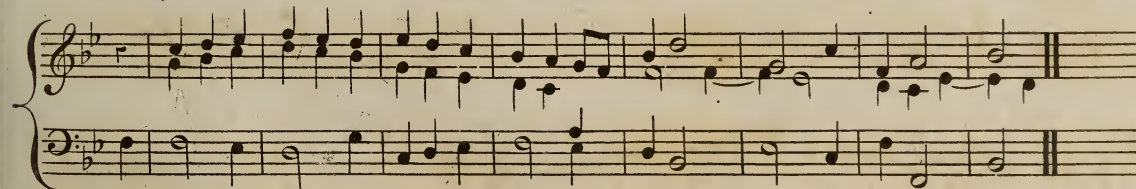
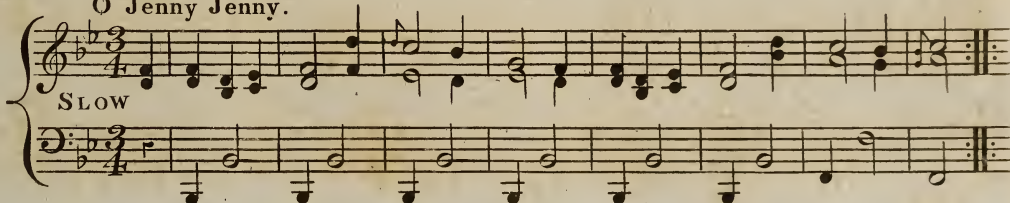
SLOW



O Jenny Jenny.

131

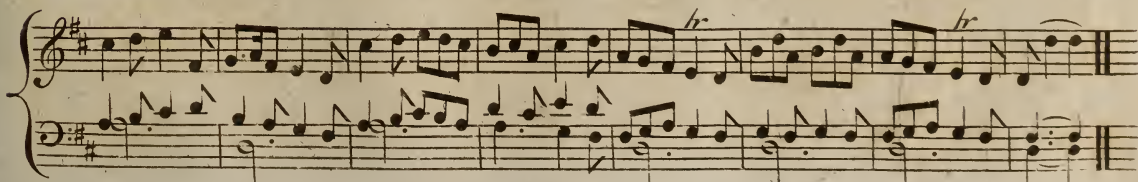
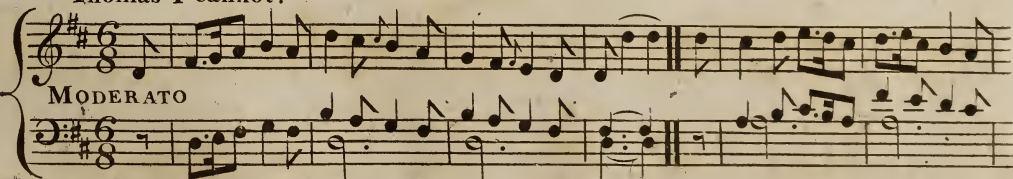
SLOW



Thomas I cannot.

132

MODERATO



Gin thou wert mine ain thing.

133

SLOW

Handwritten musical score for piece 133, titled "Gin thou wert mine ain thing." The piece is marked "SLOW" and is in the key of D major (two sharps) and common time (C). It consists of three systems of music, each with a treble and bass staff joined by a brace. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

Sae merry as we twa ha been.

134

MODERATO

Handwritten musical score for piece 134, titled "Sae merry as we twa ha been." The piece is marked "MODERATO" and is in the key of D major (two sharps) and 3/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

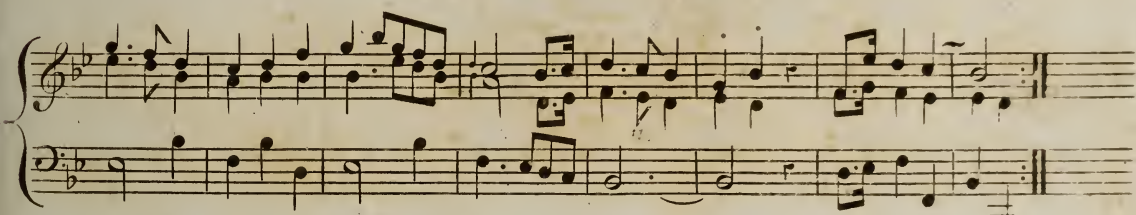
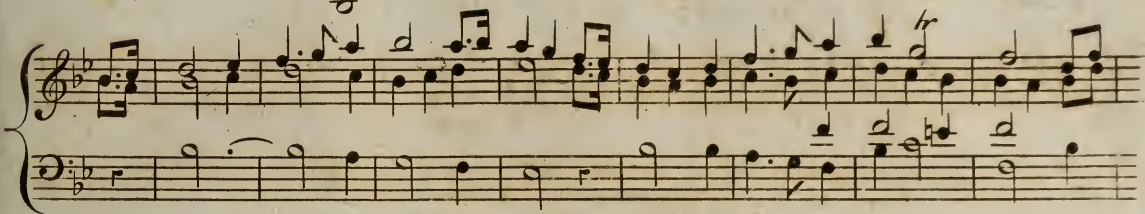
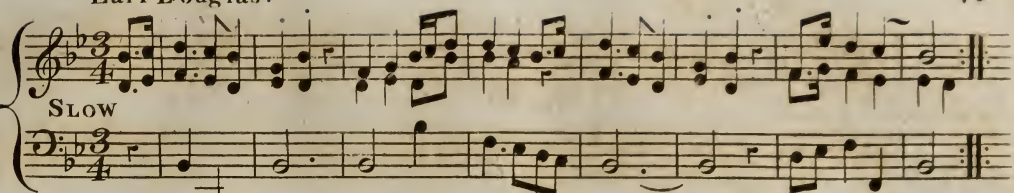


Earl Douglas.

71

135

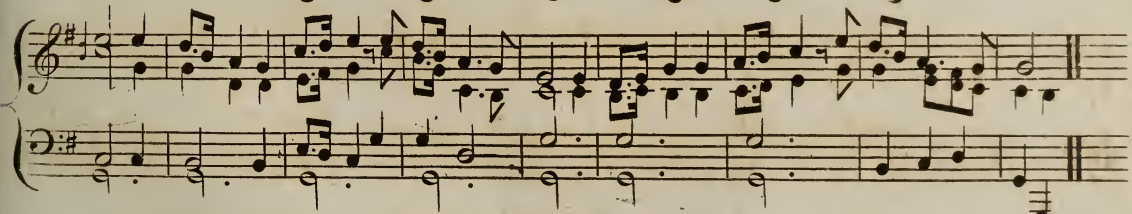
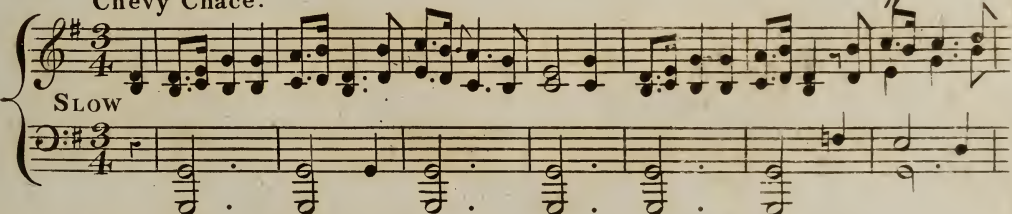
SLOW



Chevy Chace.

136

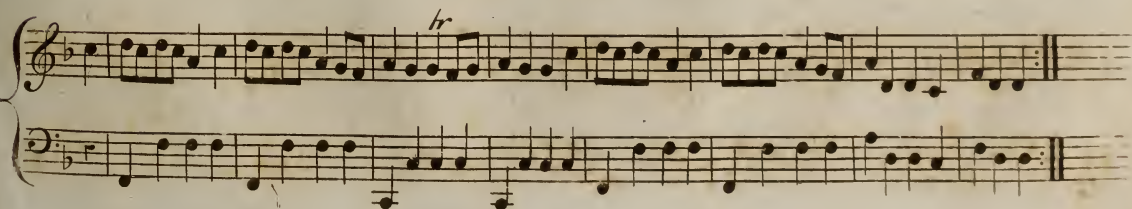
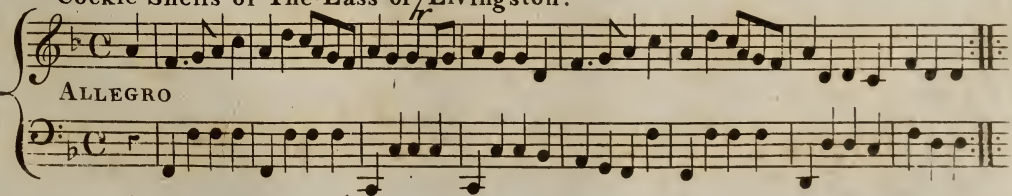
SLOW



Cockle Shells or The Lass of Livingston.

137

ALLEGRO



## Killerkranky.

138

ALLEGRO

Musical score for 'Killerkranky' in 2/4 time, marked ALLEGRO. The piece is in D major. It features a lively melody with many eighth and sixteenth notes. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a time signature of 2/4. The second system continues the melody and accompaniment. The third system shows a change in the bass line and includes a forte (f) dynamic marking. The piece concludes with a double bar line.

## Johnny and Nelly.

139

Musical score for 'Johnny and Nelly' in 3/4 time. The piece is in D major. It features a simple melody with quarter and eighth notes. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a time signature of 3/4. The second system continues the melody and accompaniment. The piece concludes with a double bar line.

## Carron Side.

140

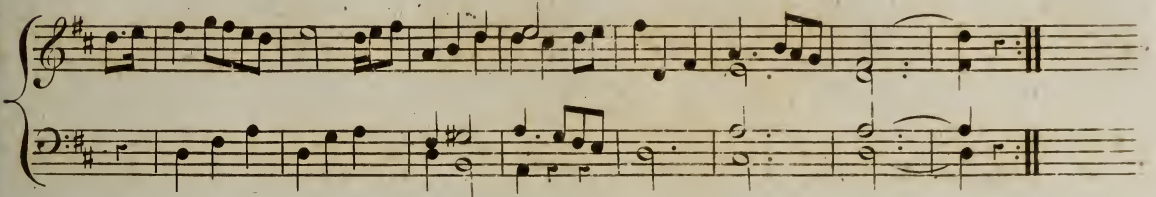
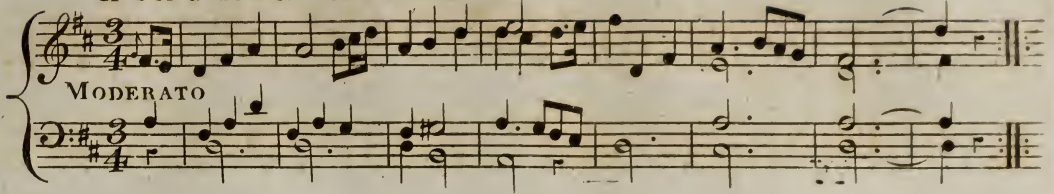
SLOW

Musical score for 'Carron Side' in 3/4 time, marked SLOW. The piece is in D major. It features a melody with many eighth and sixteenth notes. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a time signature of 3/4. The second system continues the melody and accompaniment. The piece concludes with a double bar line.



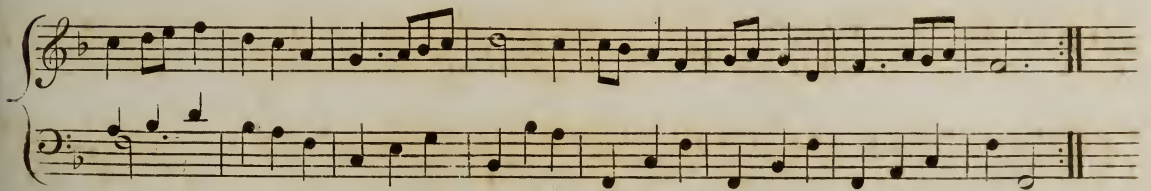
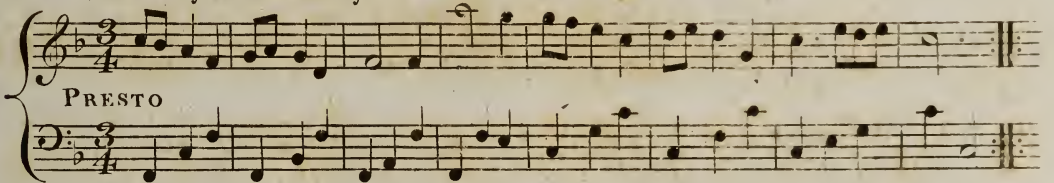
If e'er I do well it's a wonder.

141



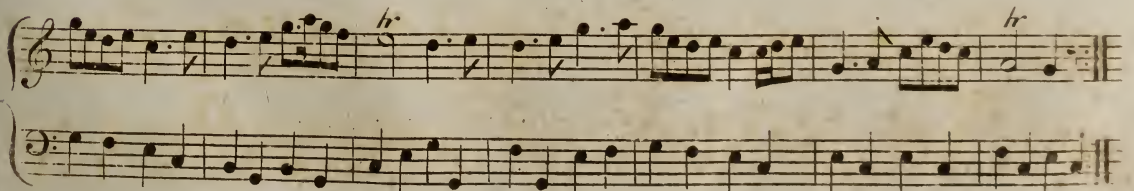
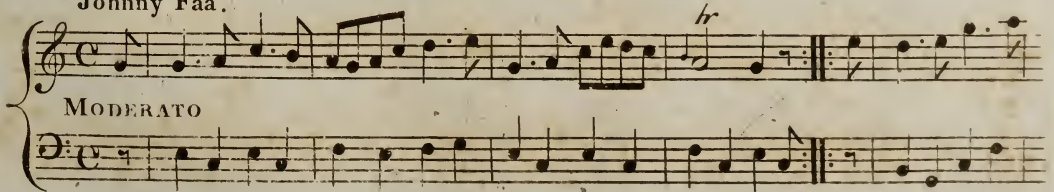
Cheerily and Merrily.

142



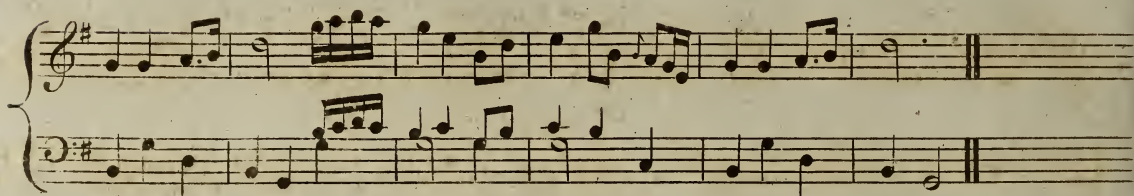
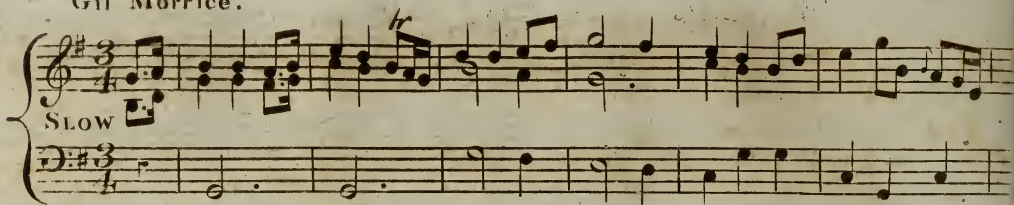
Johnny Faa.

143



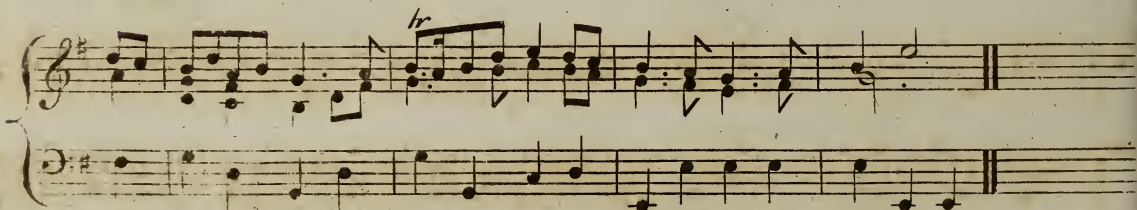
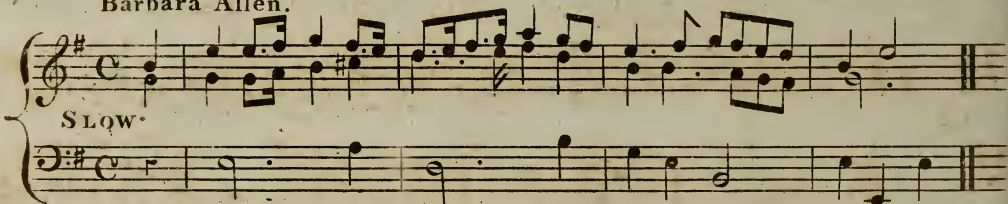
## Gil Morrice.

144



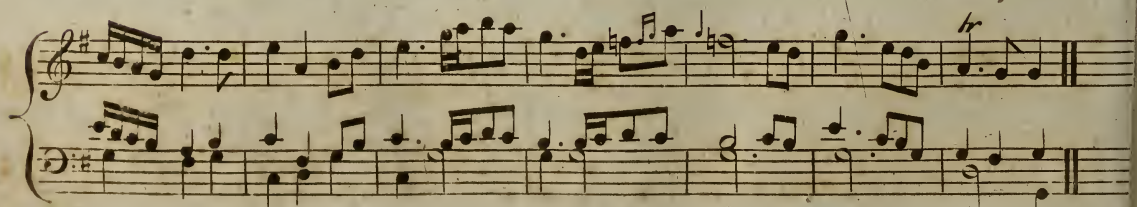
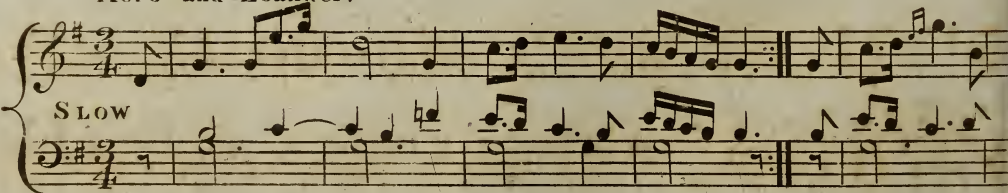
## Barbara Allen.

145



## Hero and Leander.

146





Flowers of the Forest.

75

147

SLOW

Handwritten musical score for 'Flowers of the Forest'. The score is written for piano and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'SLOW'. The music includes several triplet markings (indicated by a '3' over the notes) and a double bar line. The notation is in a cursive, handwritten style.

Johnny Armstrong.

148

Handwritten musical score for 'Johnny Armstrong'. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music includes a double bar line and a final cadence. The notation is in a cursive, handwritten style.

## The Maid of Selma.

149

This musical score is for a piece titled "The Maid of Selma," starting at measure 149. The music is written for a grand staff (treble and bass clefs) in a key of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The score consists of seven systems of two staves each. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. A measure rest is indicated by "8vs" in the third system. The piece concludes with a double bar line in the final system.

8vs

*p* *pp*



Cainge Dafydd Brophwyd. (The Tune of David the Prophet.) from a M.S. of the 11<sup>th</sup> Century

150

MODERATO

Musical score for 'Cainge Dafydd Brophwyd' in 3/4 time. The score consists of two systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature of 3/4. The tempo is marked 'MODERATO'. The second system continues the melody and accompaniment.

Sweet Richard (as Danced in England 1796 &amp;c.)

151

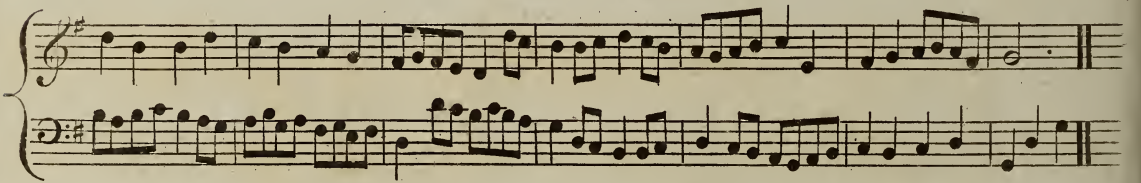
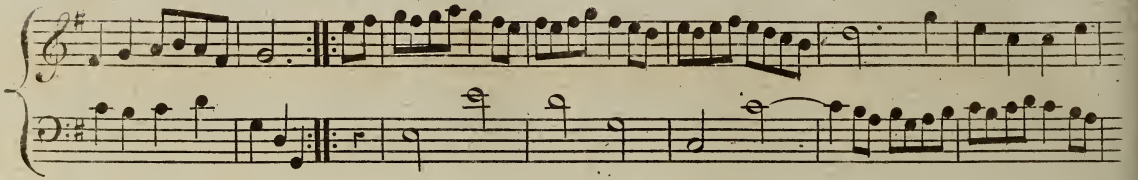
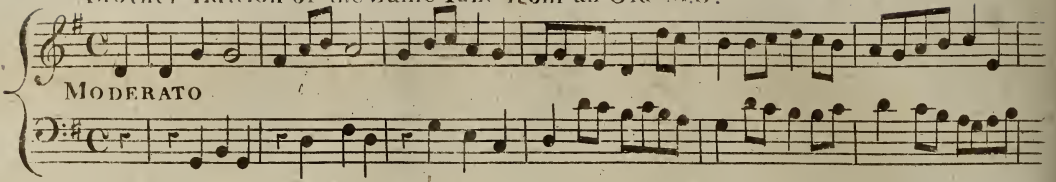
Musical score for 'Sweet Richard' in 2/4 time. The score consists of two systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature of 2/4. The second system continues the melody and accompaniment.

Another and Older Edition of the Same Tune.

ALLO! MODERATO

Musical score for 'Another and Older Edition of the Same Tune' in 2/4 time. The score consists of two systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature of 2/4. The tempo is marked 'ALLO! MODERATO'. The second system continues the melody and accompaniment.

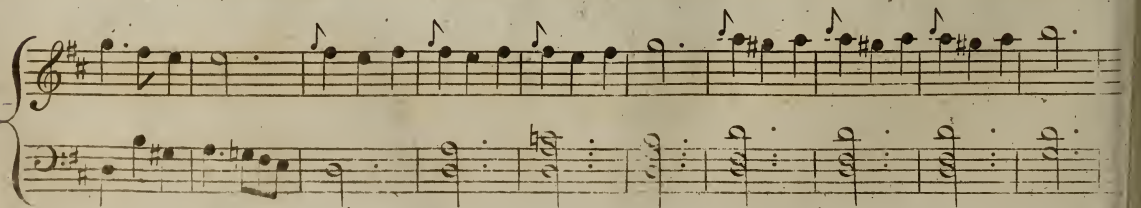
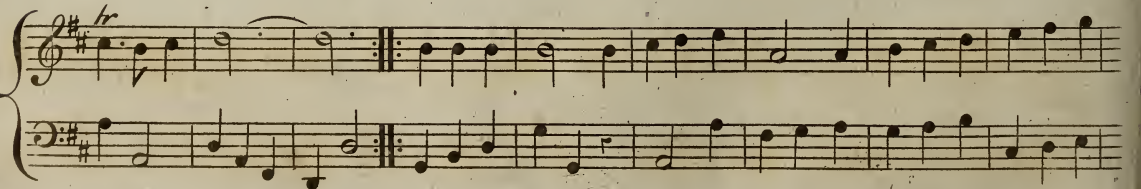
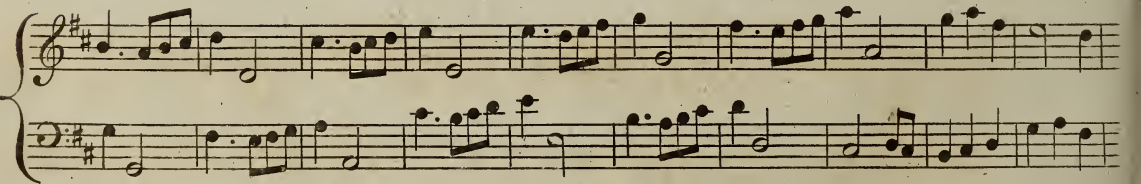
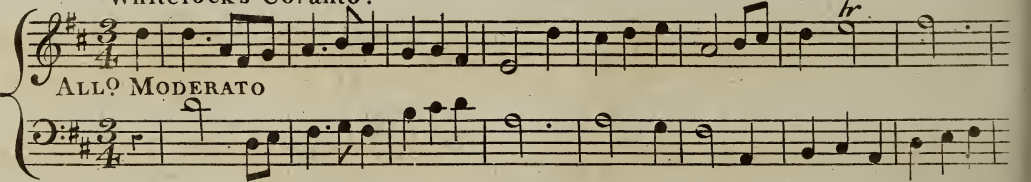
## Another Edition of the Same Tune from an Old M.S.



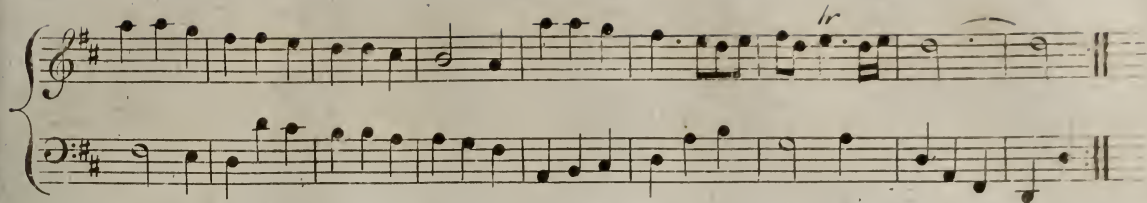
## Whitelock's Coranto.

152

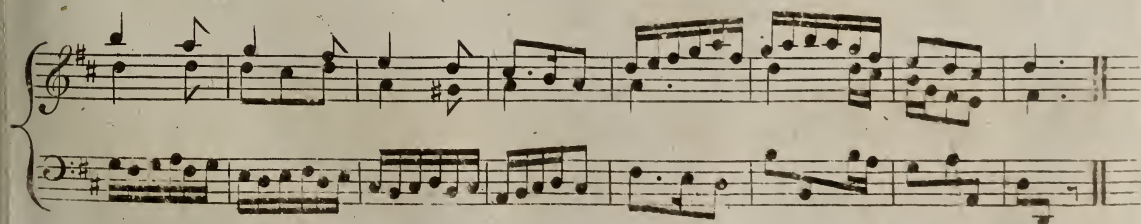
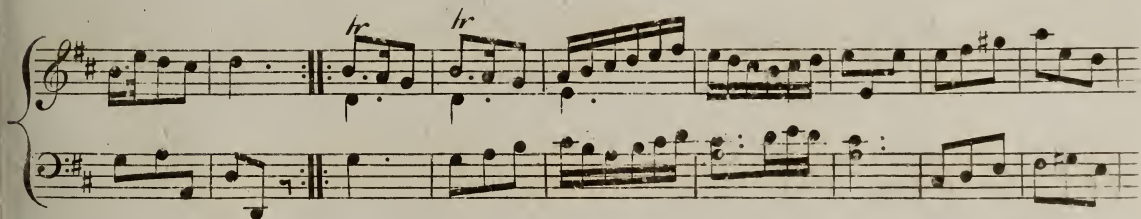
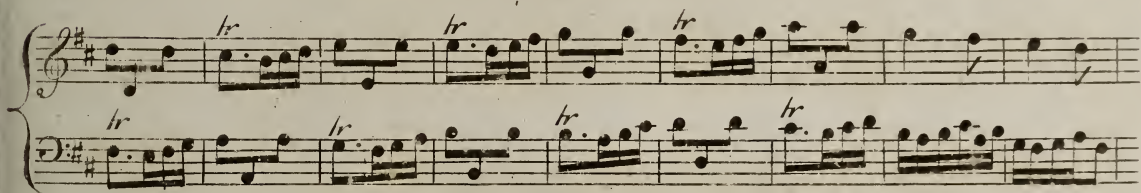
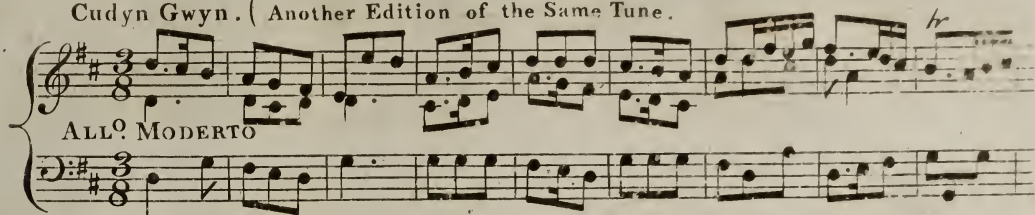
ALLO MODERATO







Cudyn Gwyn. ( Another Edition of the Same Tune.



## Another Edition of the Same Tune.

ALL<sup>O</sup> MODERATO.

153 Merch Megan.

ALLEGRO



ALLEGRO

Da Capo  
al Segno

154 Griffith ap Cunan.  
SLOW

155 Y Fedle Fawr.  
VERY SLOW

156

ALL<sup>o</sup> MODERATO

Musical score for piece 156, 'The March of the Men of Harlech'. It consists of two systems of grand staves (treble and bass clef). The first system is marked 'ALL<sup>o</sup> MODERATO' and features a key signature of one flat and a 3/4 time signature. The melody in the treble staff includes a trill marked 'tr' at the end. The second system continues the melody and bass line, also ending with a trill marked 'tr'.

## The March of the Men of Harlech.

157

MOD<sup>o</sup> E MAESTOSO

Musical score for piece 157, 'The Courtesy of Merioneth'. It consists of two systems of grand staves. The first system is marked 'MOD<sup>o</sup> E MAESTOSO' and features a common time signature. The melody in the treble staff is highly rhythmic with many sixteenth notes. The second system continues the piece, maintaining the same tempo and key signature.

## The Courtesy of Merioneth.

158

MODERATO

Musical score for piece 158, 'The Courtesy of Merioneth'. It consists of two systems of grand staves. The first system is marked 'MODERATO' and features a 3/4 time signature. The melody in the treble staff includes a trill marked 'tr'. The second system continues the piece, with a dynamic marking 'f' (forte) in the bass staff and a 'dim?' (diminuendo) marking in the treble staff.



The Minstrelsy of Chirk Castle.

83

159

MODERATO

Musical score for measures 159-160, Moderato tempo. The music is in 2/4 time with a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

Musical score for measures 161-162, Allegro tempo. The music is in 6/8 time with a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

Musical score for measures 163-164, Tempo 1<sup>mo</sup> tempo. The music is in 2/4 time with a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

160

Gogerddan.

ALL<sup>o</sup> MODERATO

Musical score for measures 165-166, All<sup>o</sup> Moderato tempo. The music is in 2/4 time with a key signature of one sharp. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

Musical score for measures 167-168, All<sup>o</sup> Moderato tempo. The music is in 2/4 time with a key signature of one sharp. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

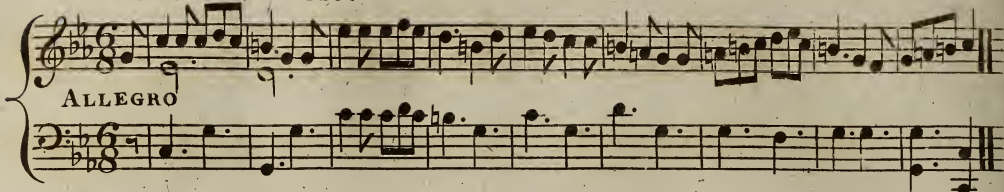
Musical score for measures 169-170, All<sup>o</sup> Moderato tempo. The music is in 2/4 time with a key signature of one sharp. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

Musical score for measures 171-172, All<sup>o</sup> Moderato tempo. The music is in 2/4 time with a key signature of one sharp. The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

## The Ebb of the Tide.

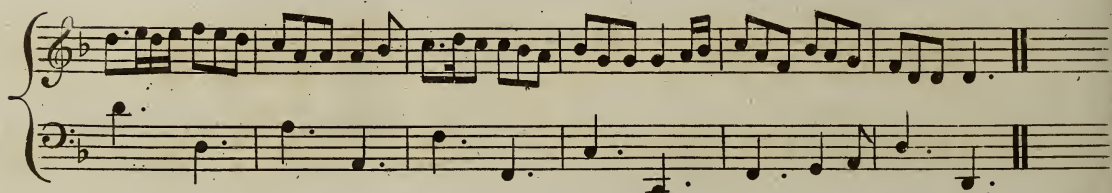
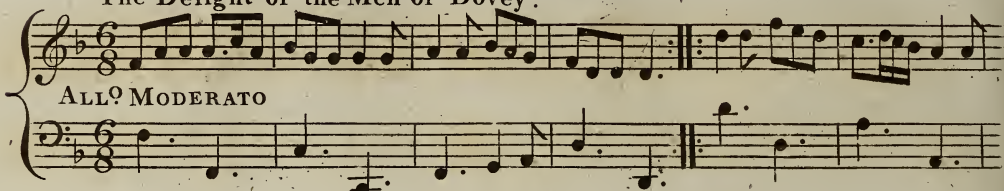
161

ALLEGRO



## The Delight of the Men of Dovey.

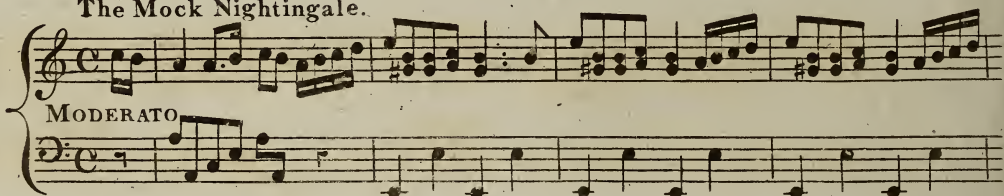
162

ALL<sup>o</sup> MODERATO

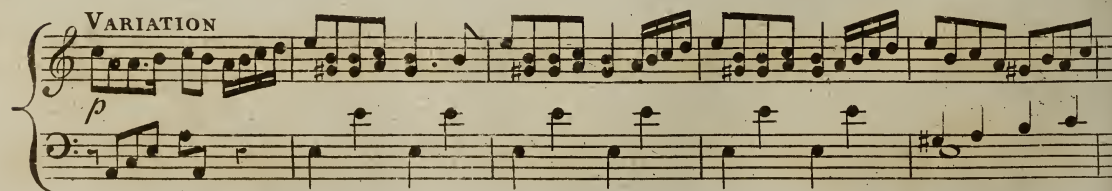
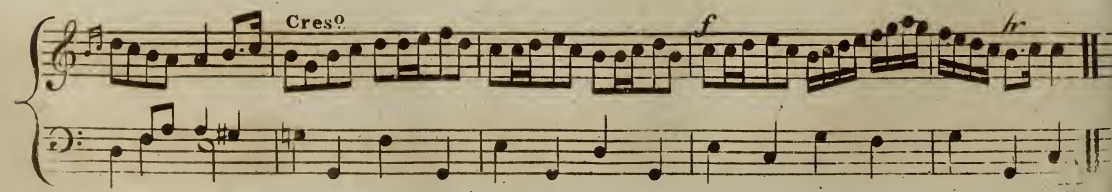
## The Mock Nightingale.

163

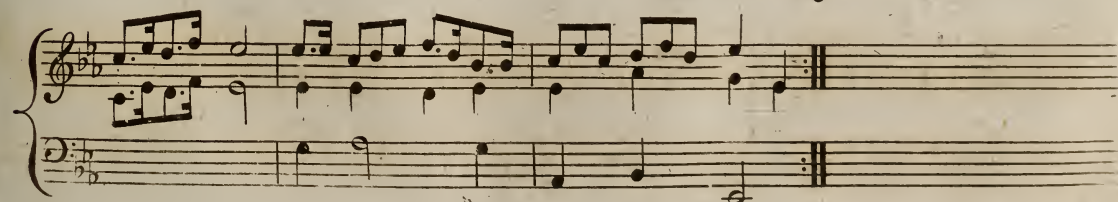
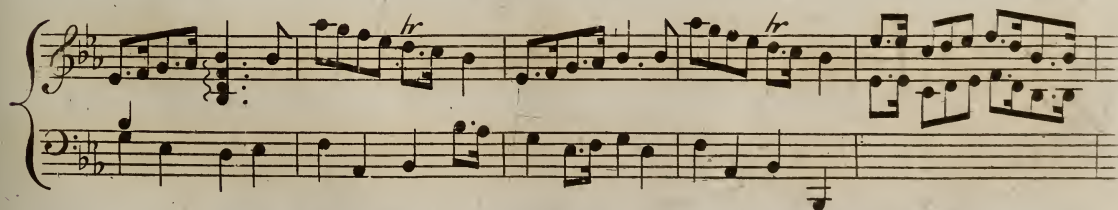
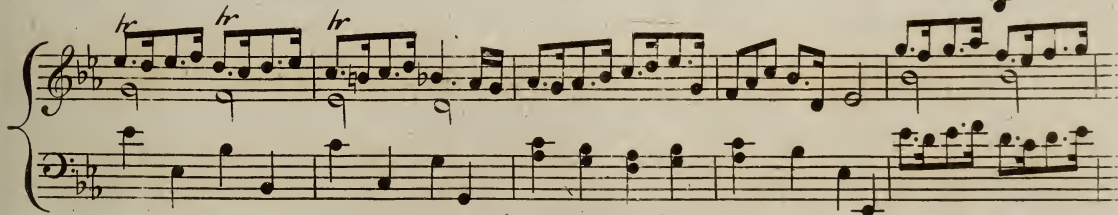
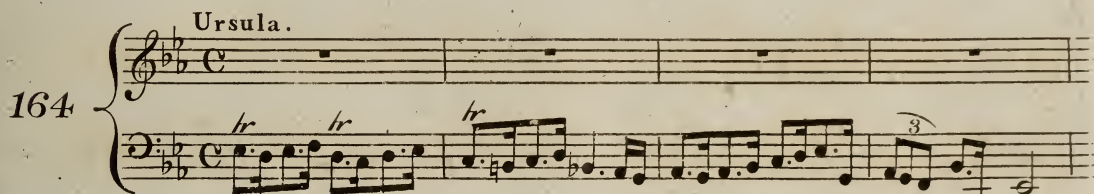
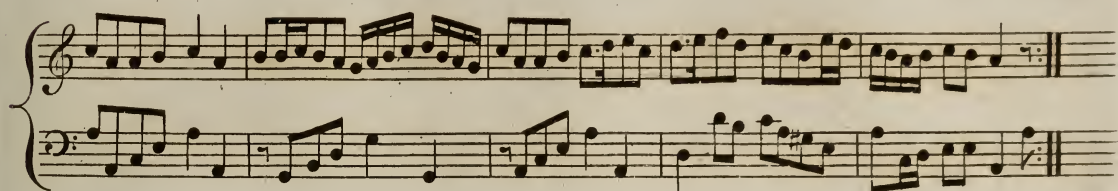
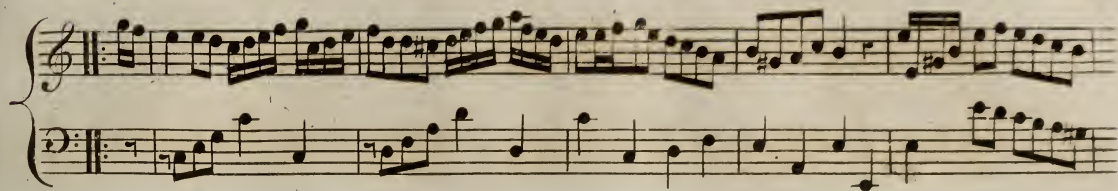
MODERATO



## VARIATION

*p*Cres<sup>o</sup>*f**tr*





## The Rising Sun.

165

ALLEGRO

Musical score for 'The Rising Sun' starting at measure 165. The tempo is marked 'ALLEGRO'. The music is in 6/8 time and B-flat major. It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system shows a lively melody in the treble and a supporting bass line. The second system includes trills (tr) in the treble. The third system concludes with a double bar line.

## Awake Harmonious Strings.

166

ALLEGRO MOLTO

Musical score for 'Awake Harmonious Strings' starting at measure 166. The tempo is marked 'ALLEGRO MOLTO'. The music is in 2/4 time and D major. It consists of four systems of piano accompaniment, each with a treble and bass staff. The first system features a melody in the treble and a steady bass line. The second and third systems include trills (tr) in the treble. The fourth system concludes with a double bar line.



Handwritten musical score on page 87, featuring six systems of piano and bass staves. The music is written in G major (one sharp) and includes various musical notations such as notes, rests, and dynamic markings.

The systems are as follows:

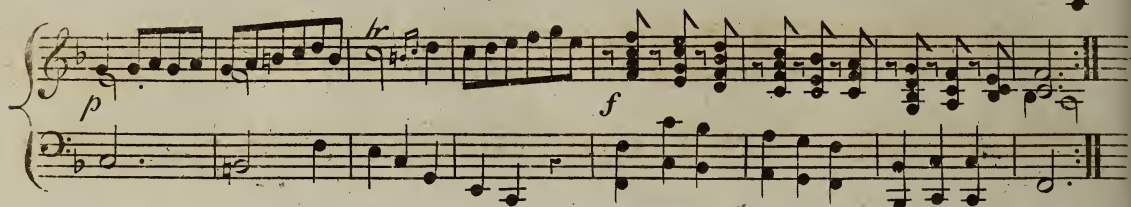
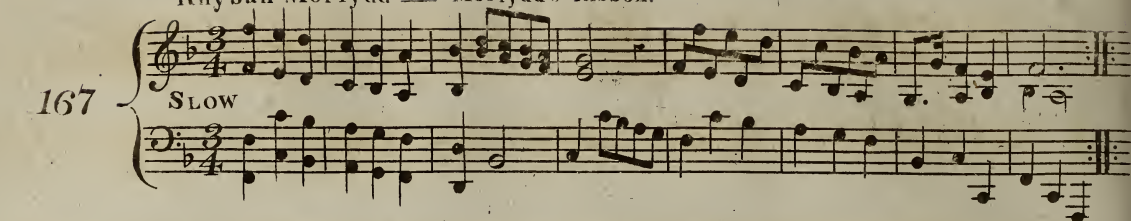
- System 1:** Treble and Bass staves. Treble staff has a *tr* marking above a rest. Bass staff has a *tr* marking above a rest.
- System 2:** Treble and Bass staves. Treble staff has a *tr* marking above a rest. Bass staff has a *tr* marking above a rest.
- System 3:** Treble and Bass staves. Treble staff has a *tr* marking above a rest. Bass staff has a *tr* marking above a rest.
- System 4:** Treble and Bass staves. Treble staff has a *tr* marking above a rest. Bass staff has a *tr* marking above a rest.
- System 5:** Treble and Bass staves. Treble staff has a *tr* marking above a rest. Bass staff has a *tr* marking above a rest.
- System 6:** Treble and Bass staves. Treble staff has a *tr* marking above a rest. Bass staff has a *tr* marking above a rest.

The score concludes with a double bar line and a final chord in the treble staff.

## Rhyban Morfydd — Morfydd's Ribbon.

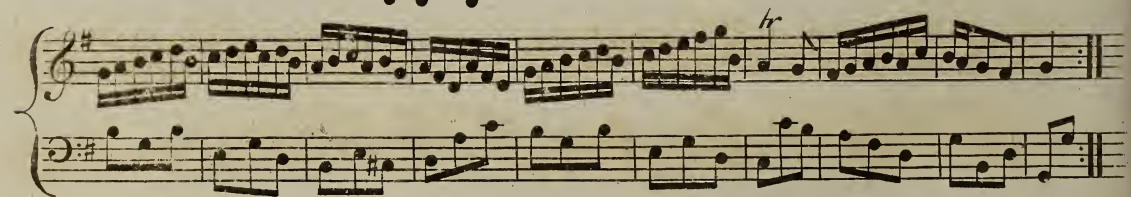
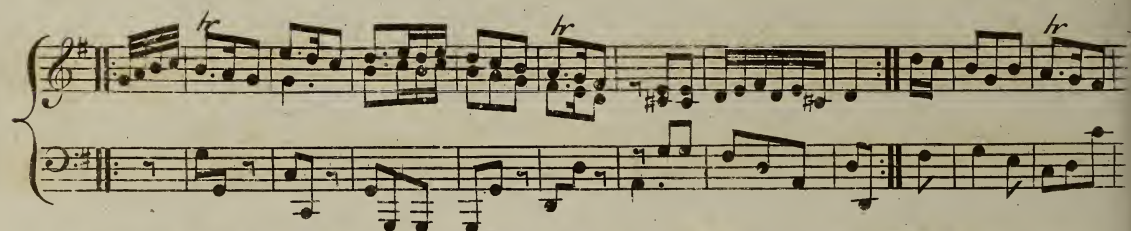
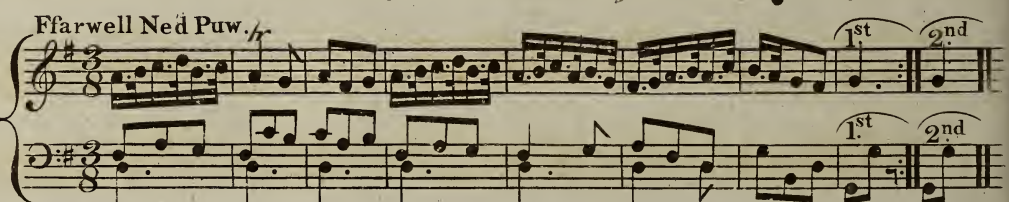
167

SLOW

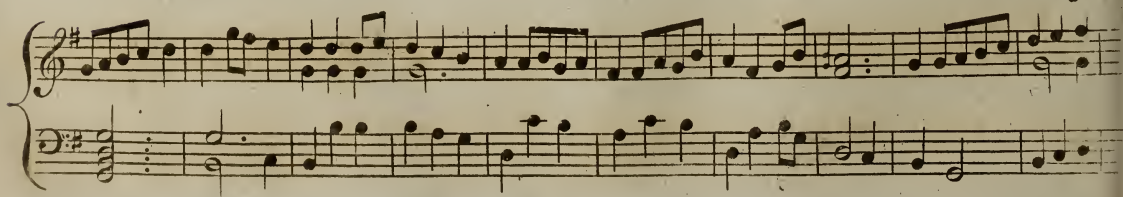
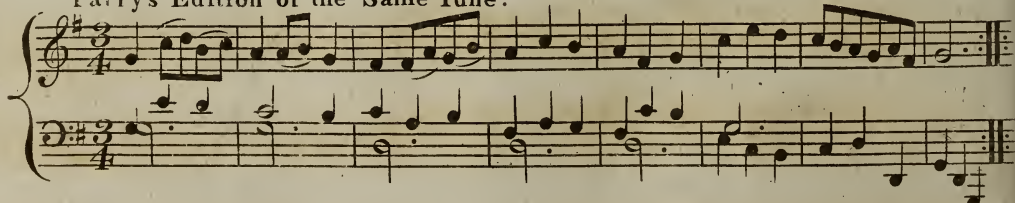


168

## Ffarwell Ned Puw.



## Parry's Edition of the Same Tune.





Glân meddwod mwyn. — Good humour'd and fairly tipsey.

169

ALLEGRETTO

Ar hŷd y nôs — The livelong Night.

170

## Ffarwel Ednyfed Fychan or Towyn Castle.

171

SLOW

Handwritten musical score for 'Ffarwel Ednyfed Fychan or Towyn Castle'. The score is written for piano in 3/4 time, marked 'SLOW'. It consists of three systems of staves. The first system is numbered 171. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and bar lines.

## Dafydd y Garregwen.

172

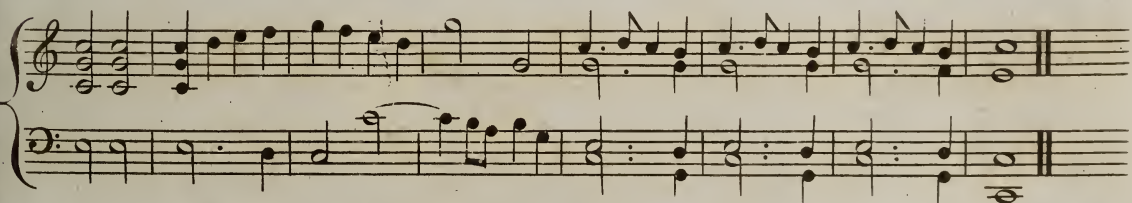
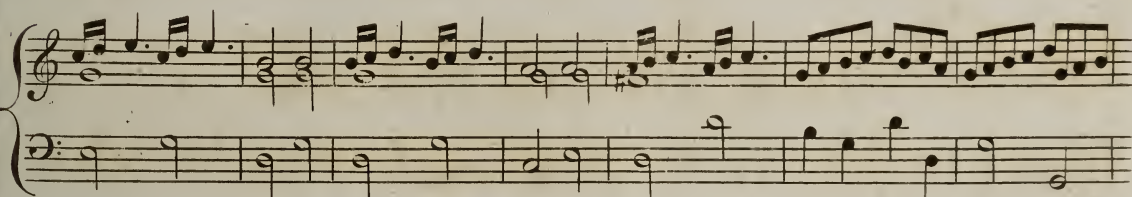
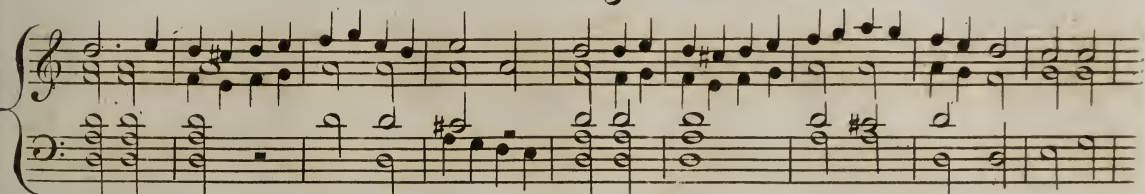
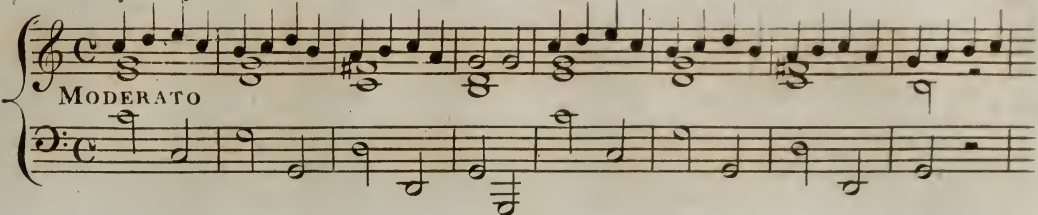
SLOW

Handwritten musical score for 'Dafydd y Garregwen'. The score is written for piano in 3/4 time, marked 'SLOW'. It consists of three systems of staves. The first system is numbered 172. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and bar lines.



173

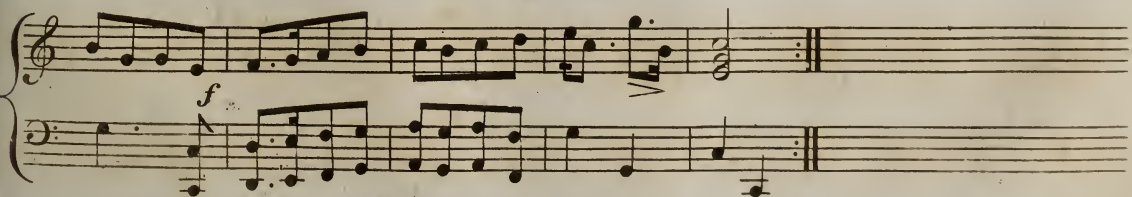
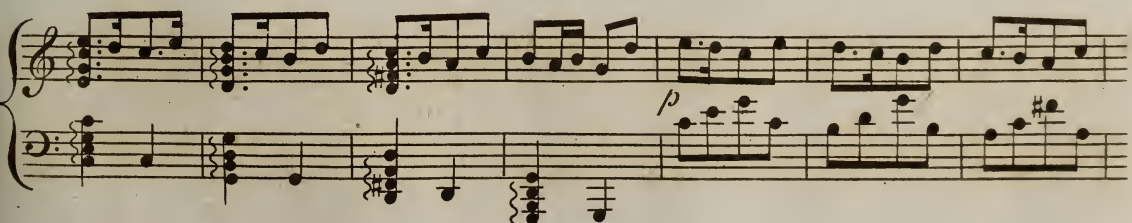
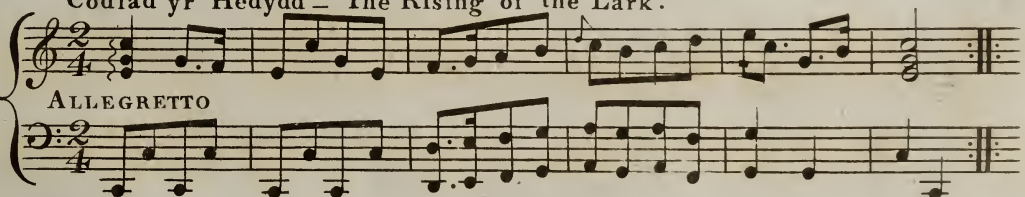
MODERATO



Codiad yr Hedydd—The Rising of the Lark.

174

ALLEGRETTO



## Digan y Pibydd Coch — The Red Piper's Melody.

175

*Slow*

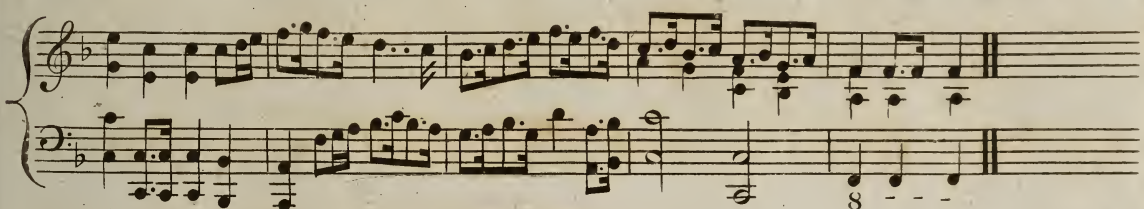
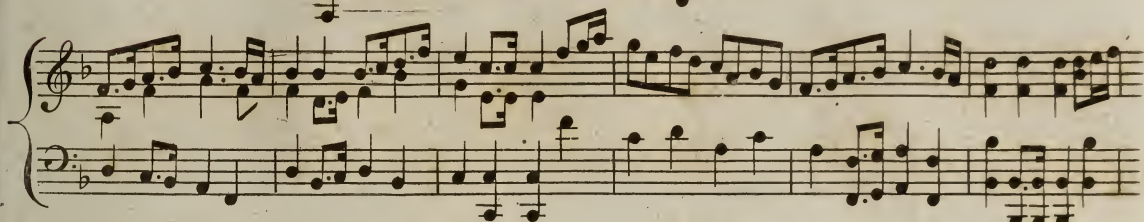
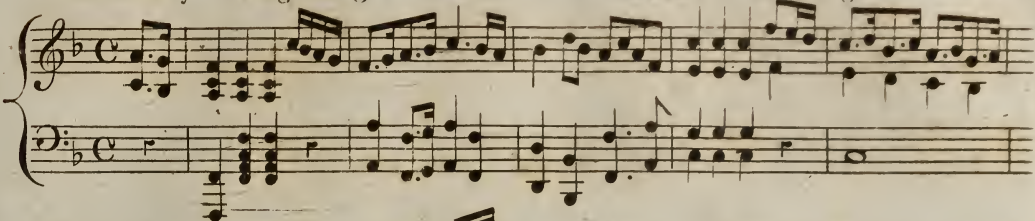
Megena Gollod ei gardas —

176

*mf*

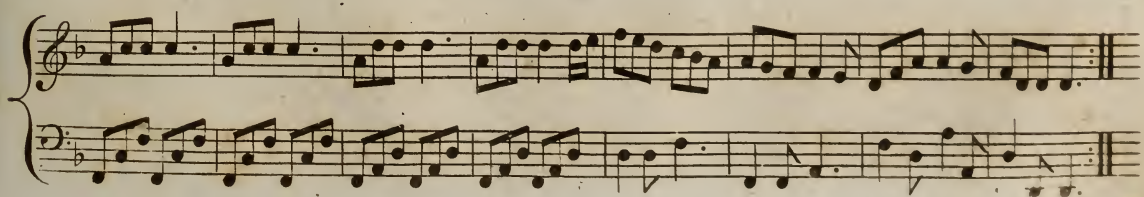
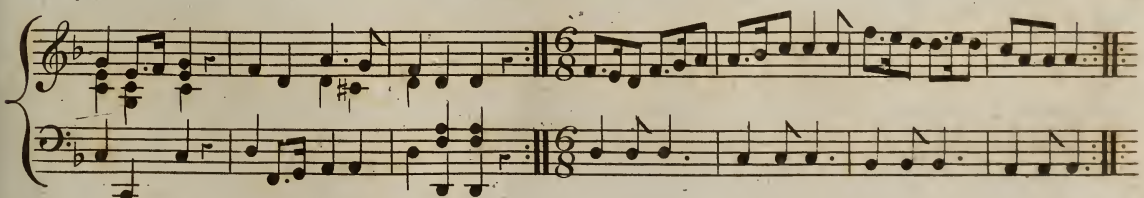
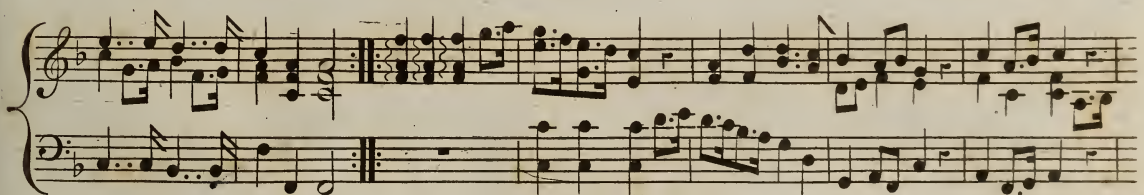
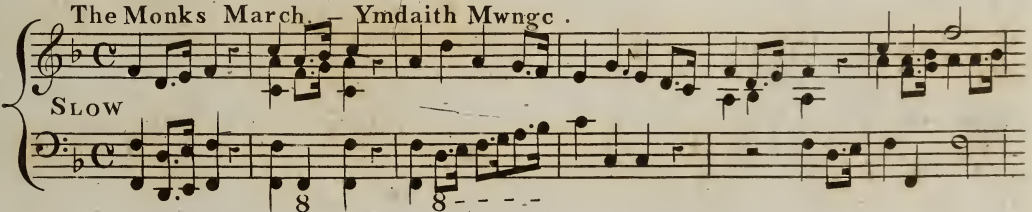


177



The Monks March - Ymdaith Mwngc.

178



Torriad y Dydd. —  
The Dawning of the Day.

179

First system of the musical score for 'Torriad y Dydd'. It consists of a treble and a bass staff. The treble staff begins with a melody marked *mf* and *SLOW*. The bass staff provides a harmonic accompaniment. A *dim<sup>o</sup>* (diminuendo) marking is present over the latter half of the system. A first ending bracket labeled '1<sup>st</sup>' is at the end of the treble staff.

Second system of the musical score. The treble staff features a more active melody, marked *f* (forte) and *2<sup>nd</sup>* (second ending). The bass staff continues the accompaniment. A *p* (piano) marking appears at the end of the treble staff.

Third system of the musical score. The treble staff shows a crescendo (*cres*) followed by a diminuendo (*dim<sup>o</sup>*). The bass staff continues with a steady accompaniment. The system concludes with a double bar line.

Y Gādly's. —  
The Camp of the Palace : Of Noble Race was Shenkin.

180

First system of the musical score for 'Y Gādly's'. It consists of a treble and a bass staff. The treble staff begins with a melody in a key with two flats (B-flat and E-flat). The bass staff provides a harmonic accompaniment.

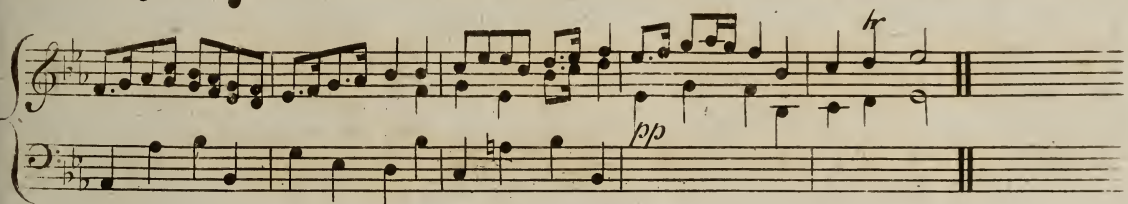
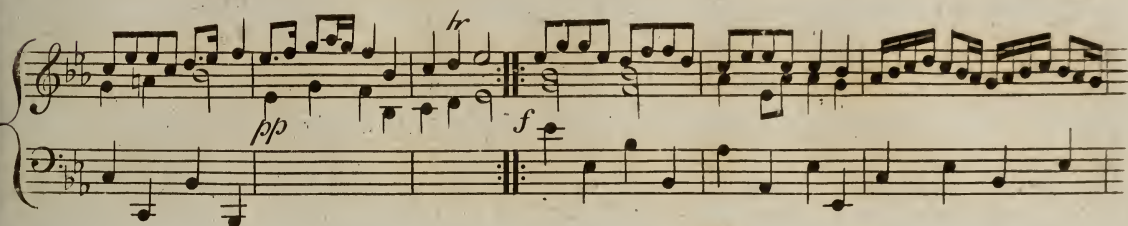
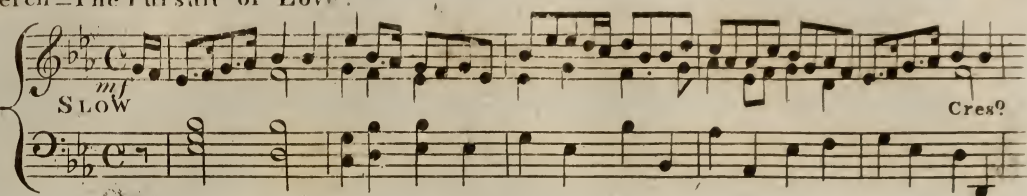
Second system of the musical score. The treble staff features a melody with a *tr* (trill) marking. The bass staff continues the accompaniment. The system concludes with a double bar line.

Third system of the musical score. The treble staff features a melody with a *tr* (trill) marking. The bass staff continues the accompaniment. The system concludes with a double bar line.



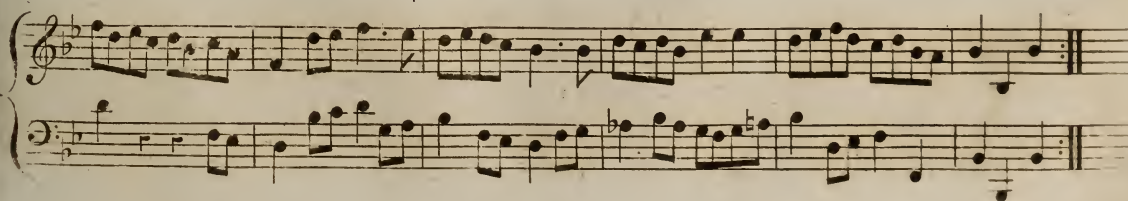
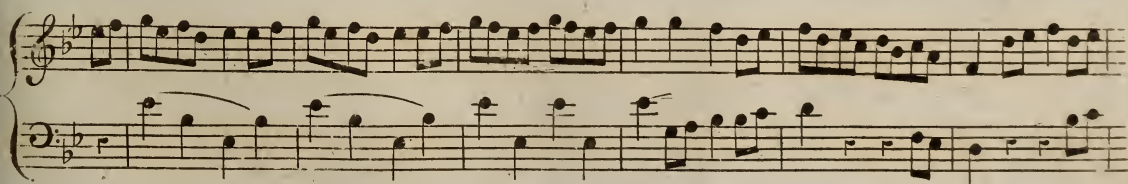
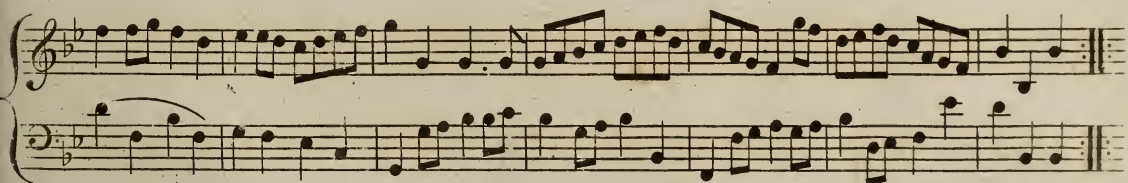
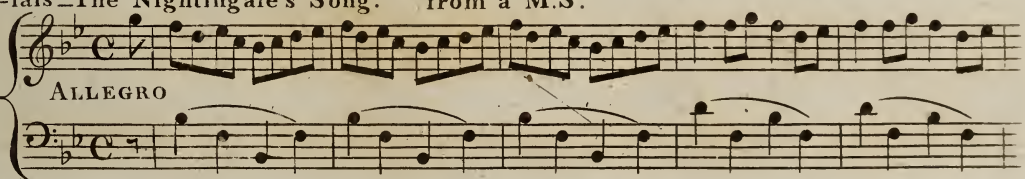
## Dilyn Serch - The Pursuit of Love.

181



## Yr Eos-lais - The Nightingale's Song. from a M.S.

182



Ymdawliad y Brenhin.  
The Departure of the King.

183

The Note of the Dove. — Accen y glomen.

184

Tw ll yn ei boch. The Dimpled Cheek.

185

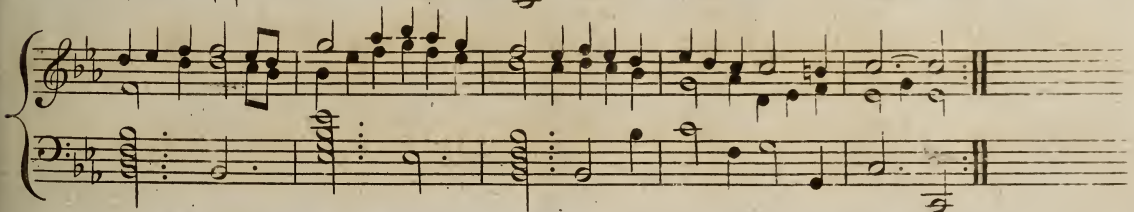
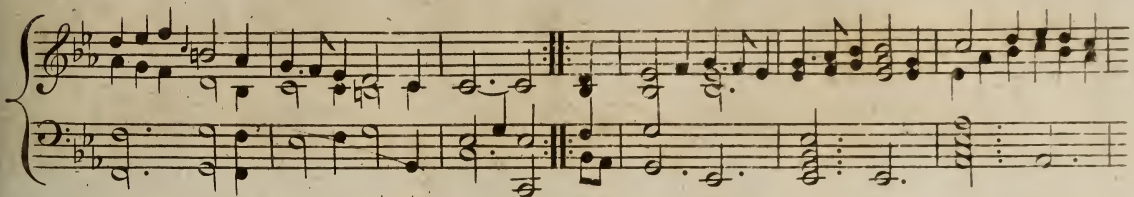
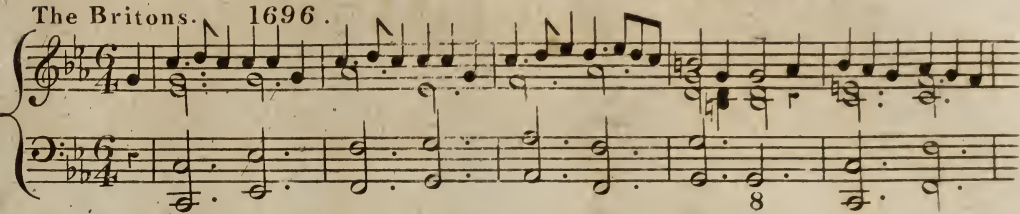


OLD ENGLISH TUNES AND  
SOME TUNES OF DOUBTFUL ORIGIN.

97

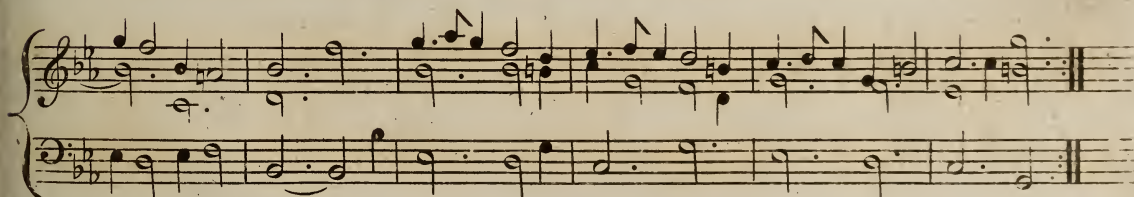
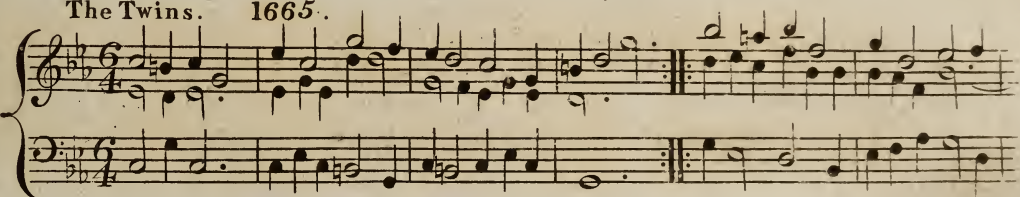
The Britons. 1696.

186



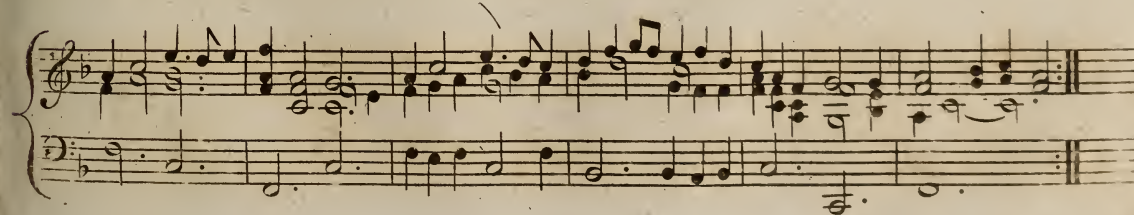
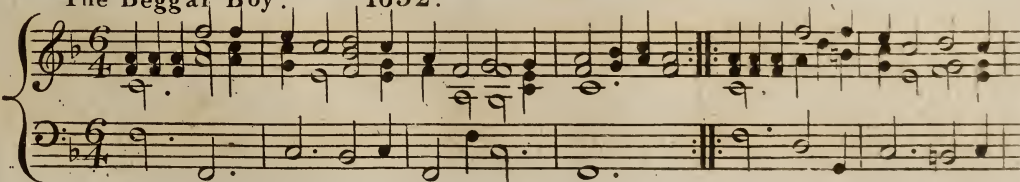
The Twins. 1665.

187



The Beggar Boy. 1652.

188



189

190

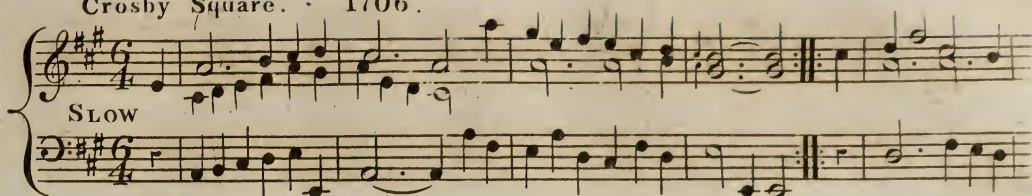
Pye Corner. 1695.



## Crosby Square. . 1706.

191

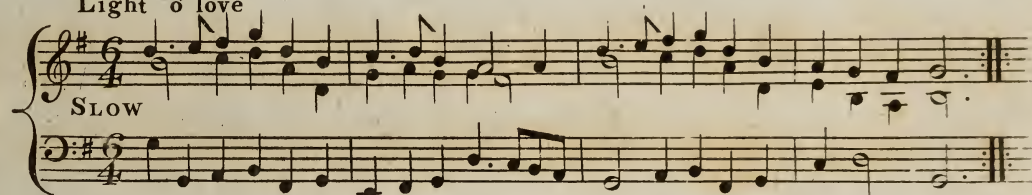
SLOW



## Light o' love

192

SLOW

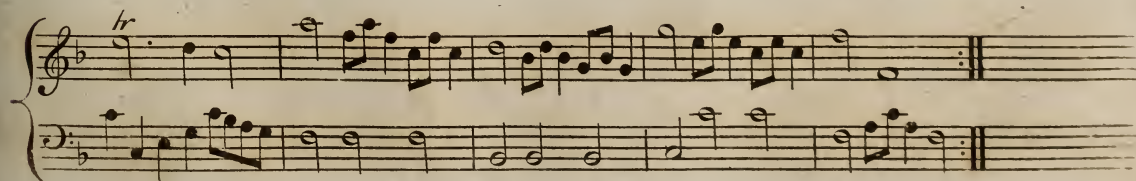
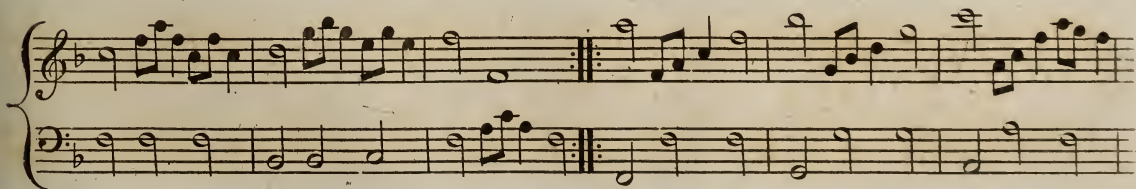
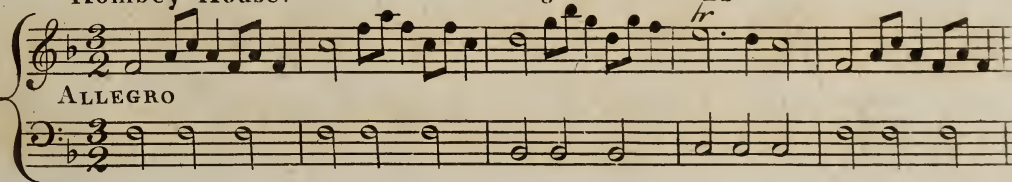


## Hombey House.

Dancing Master 18<sup>th</sup> Ed<sup>n</sup>

193.

ALLEGRO



## Charming Maid :

Dancing Master 18<sup>th</sup> Ed<sup>n</sup>

194

ALLEGRO

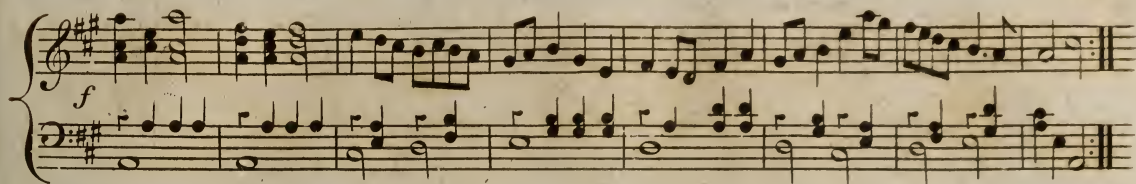
Musical score for 'Charming Maid' in G major, 2/4 time. The score consists of five systems of two staves each. The first system includes the tempo marking 'ALLEGRO'. The melody is played in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

## The Merry Milk Maids.

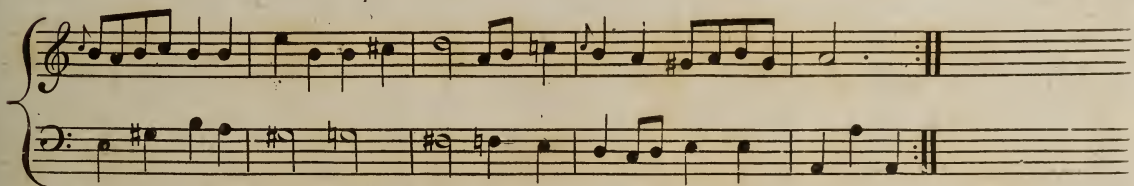
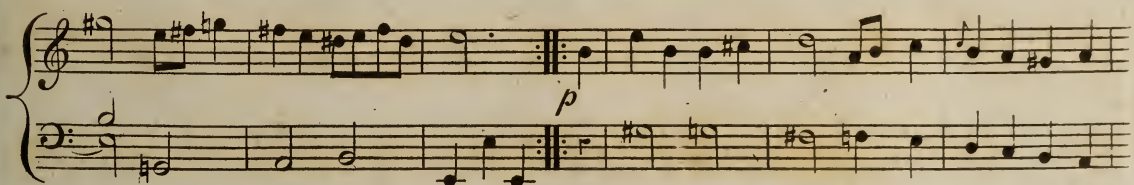
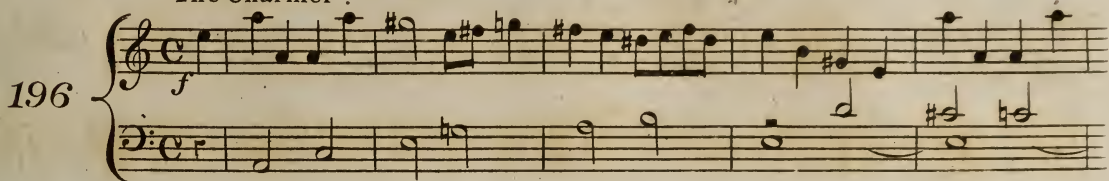
195

Musical score for 'The Merry Milk Maids' in G major, 2/4 time. The score consists of three systems of two staves each. The first system includes the tempo marking 'ALLEGRO'. The melody is played in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

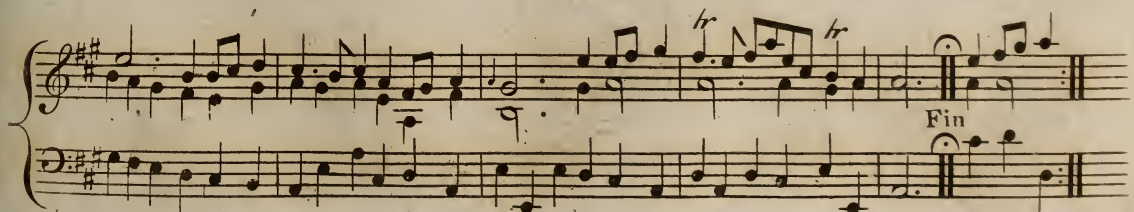
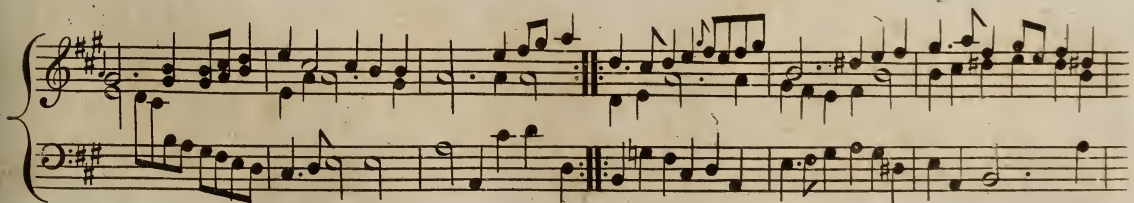
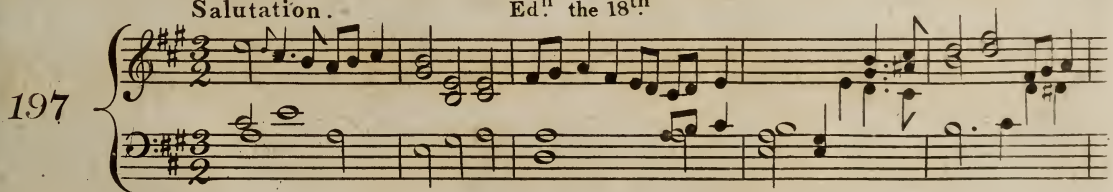




## The Charmer.



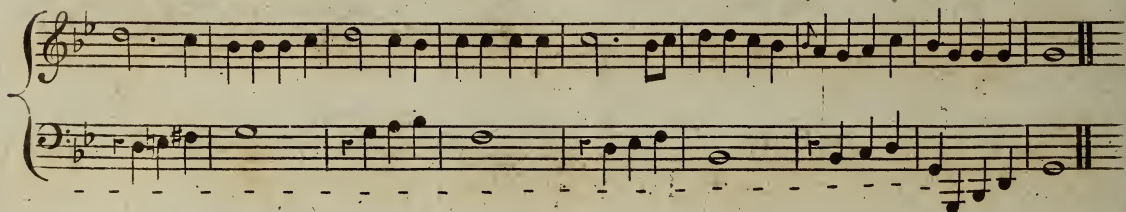
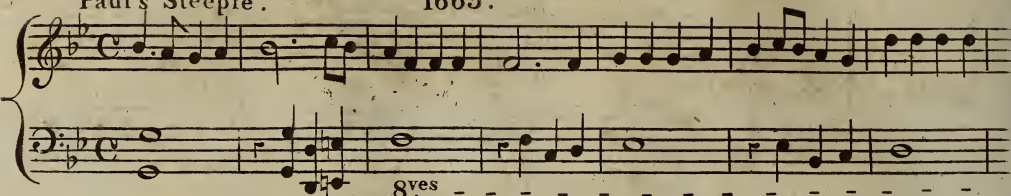
## Salutation.

Ed<sup>n</sup> the 18<sup>th</sup>

## Paul's Steeple.

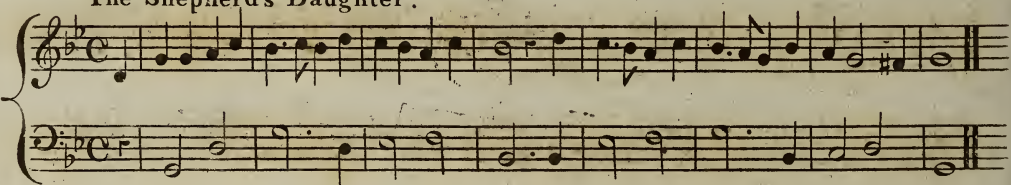
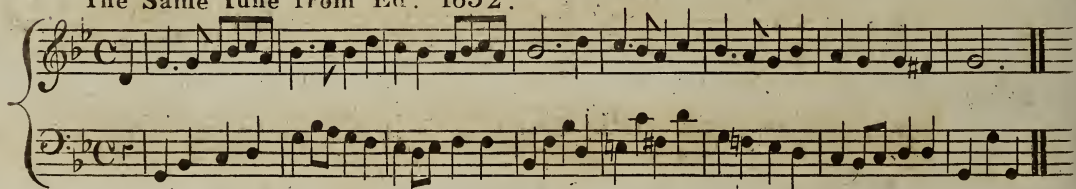
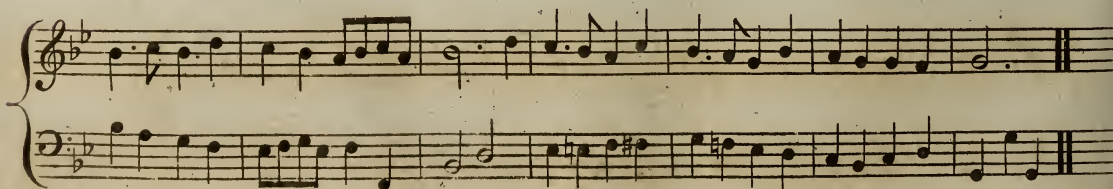
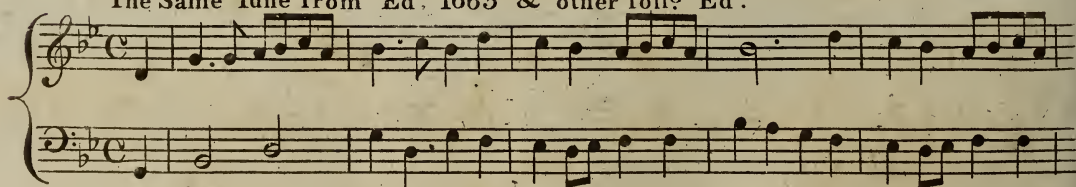
1665.

198



## The Shepherd's Daughter.

199

The Same Tune from Ed<sup>n</sup> 1652.The Same Tune from Ed<sup>n</sup> 1665 & other foll<sup>g</sup> Ed<sup>ns</sup>



## Porter's Lamentation.

Ed<sup>n</sup> 1665.

200

MODERATO

Musical score for Porter's Lamentation, Ed. 1665, measures 200-202. The score is in 3/4 time, marked MODERATO. It features a treble and bass staff. The melody in the treble staff includes a first ending (1<sup>st</sup>) and a second ending (2<sup>nd</sup>). The bass staff provides a harmonic accompaniment.

## Amorisco . 1665 .

201

Musical score for Amorisco, 1665, measures 201-203. The score is in 3/2 time. It features a treble and bass staff. The melody in the treble staff is characterized by eighth and sixteenth notes. The bass staff provides a harmonic accompaniment.

## The Garland.

202

Musical score for 'The Garland' in 6/4 time. The score consists of three systems of staves. The first system is a grand staff with a treble and bass clef. The second and third systems are also grand staves. The music features a melody in the treble clef and a bass line in the bass clef. There are repeat signs and a 'hr' (harmonic) marking in the second system.

## The Carman's Whistle

from Queen Elizabeth's Virginal Book.

203

Musical score for 'The Carman's Whistle' in 6/4 time. The score consists of two systems of staves. The first system is a grand staff with a treble and bass clef. The second system is also a grand staff. The music features a melody in the treble clef and a bass line in the bass clef. There are repeat signs and a 'hr' (harmonic) marking in the first system.

## An Old Woman Clothed in Gray.

204

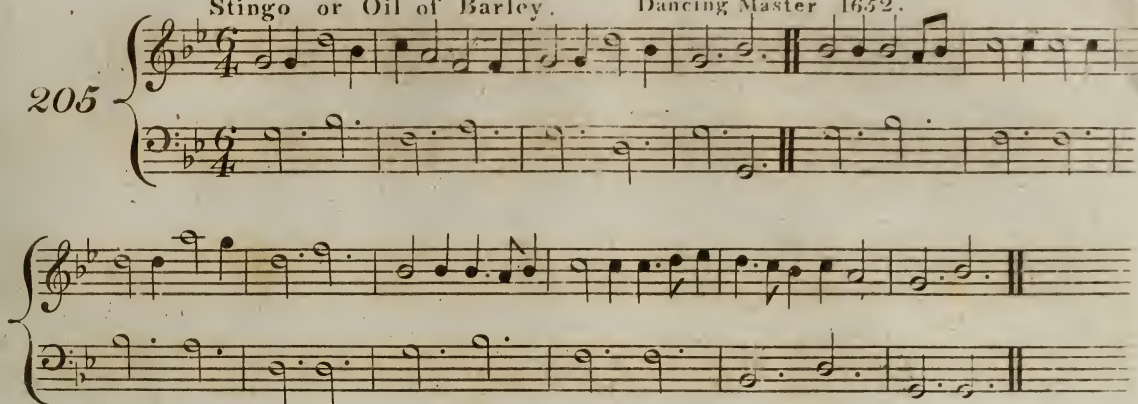
Musical score for 'An Old Woman Clothed in Gray' in 6/4 time. The score consists of two systems of staves. The first system is a grand staff with a treble and bass clef. The second system is also a grand staff. The music features a melody in the treble clef and a bass line in the bass clef. There are repeat signs.



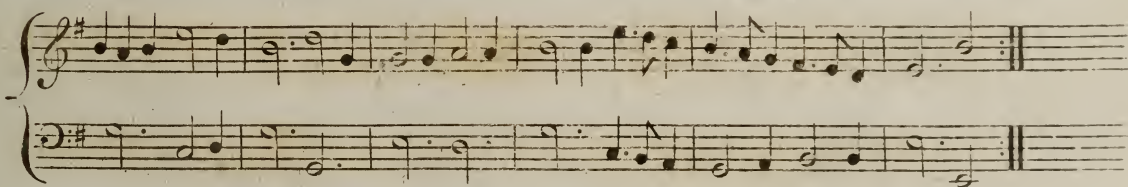
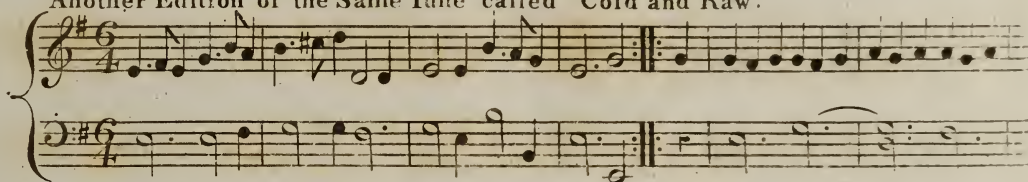
## Stingo or Oil of Barley.

Dancing Master 1652.

205

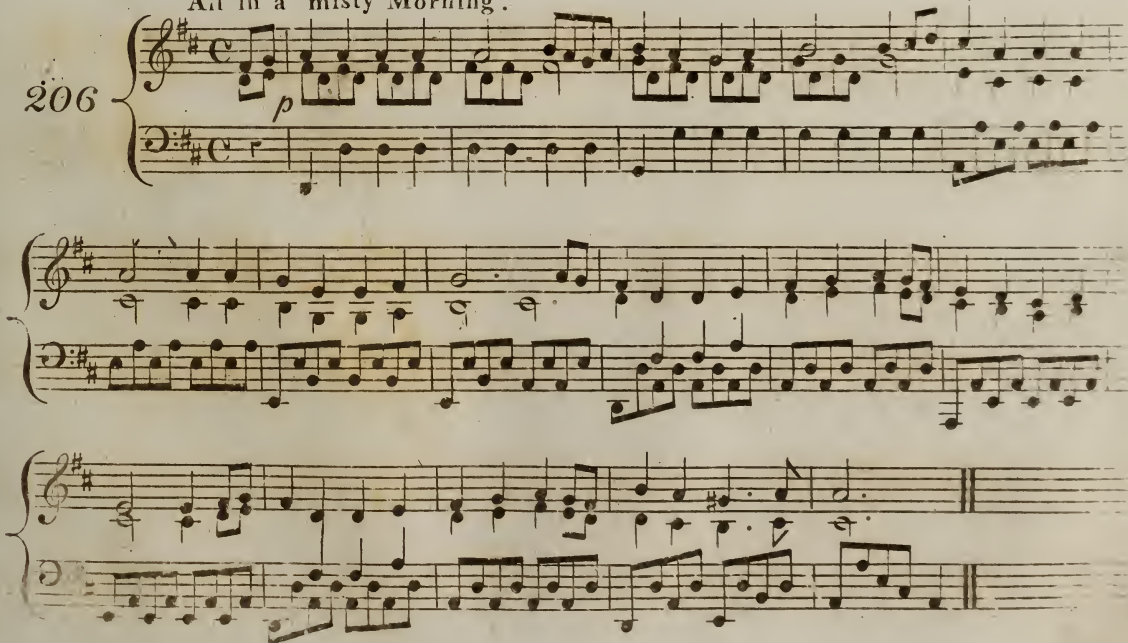


## Another Edition of the Same Tune called "Cold and Raw"



## All in a misty Morning.

206



## Another Edition from the Dancing Master 1652.

## London's Loyalty

207

## Cheshire Rounds

208



King's Maggot or New York.

107

209

209

*f* *p* *f* *p* *f* *p*

This musical score is for the piece 'King's Maggot or New York'. It is written in 3/2 time and B-flat major. The piece consists of three systems of music, each with a treble and bass staff. The first system is marked with a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The second system continues with alternating *f* and *p* dynamics. The third system concludes with a final *f* dynamic in the treble and a *p* dynamic in the bass.

Cobler's Hornpipe.

210

210

*p*

This musical score is for the piece 'Cobler's Hornpipe'. It is written in 3/2 time and B-flat major. The piece consists of two systems of music, each with a treble and bass staff. The first system is marked with a piano (*p*) dynamic in the treble. The second system concludes with a forte (*f*) dynamic in the treble.

Orange Nan.

211

211

1<sup>st</sup> 2<sup>nd</sup>

This musical score is for the piece 'Orange Nan'. It is written in 3/2 time and B-flat major. The piece consists of two systems of music, each with a treble and bass staff. The first system includes first and second endings, marked '1<sup>st</sup>' and '2<sup>nd</sup>'. The second system concludes with a final cadence.

## Sir Roger de Coverley.

212

Handwritten musical score for 'Sir Roger de Coverley'. It consists of three systems of two staves each. The first system is numbered 212. The key signature is one sharp (F#) and the time signature is 3/8. The music is written in a cursive, handwritten style. The first system ends with a double bar line. The second system continues the melody and accompaniment. The third system also ends with a double bar line.

## The Dusty Miller.

213

Handwritten musical score for 'The Dusty Miller'. It consists of two systems of two staves each. The first system is numbered 213. The key signature is one flat (Bb) and the time signature is 3/2. The music is written in a cursive, handwritten style. The first system ends with a double bar line. The second system continues the melody and accompaniment and also ends with a double bar line.

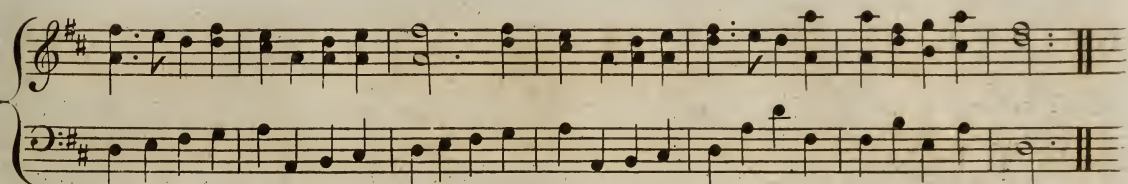
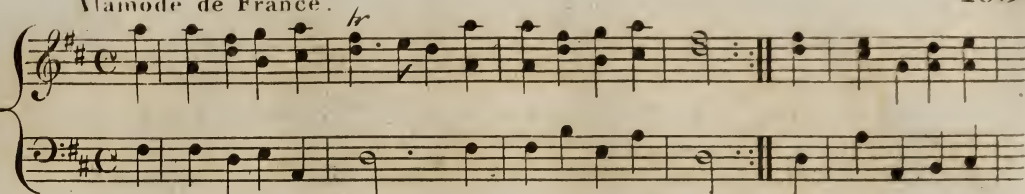
## Saturday Night and Sunday Morning. 1652.

214

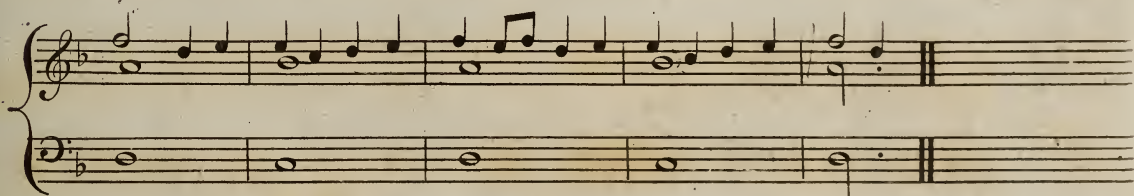
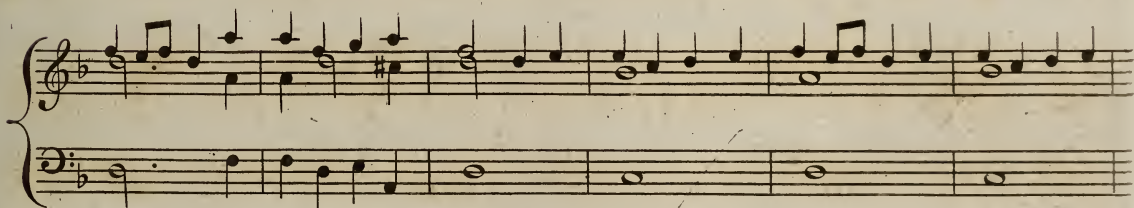
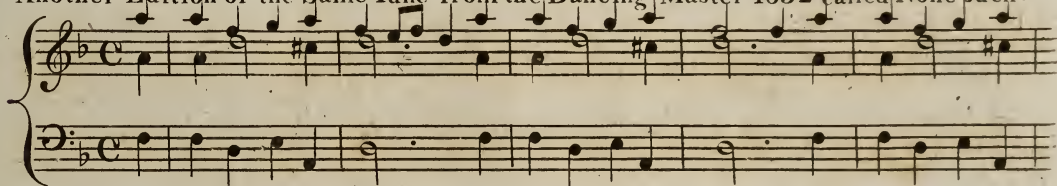
Handwritten musical score for 'Saturday Night and Sunday Morning'. It consists of two systems of two staves each. The first system is numbered 214. The key signature is one sharp (F#) and the time signature is 6/4. The music is written in a cursive, handwritten style. The first system ends with a double bar line. The second system continues the melody and accompaniment and also ends with a double bar line.



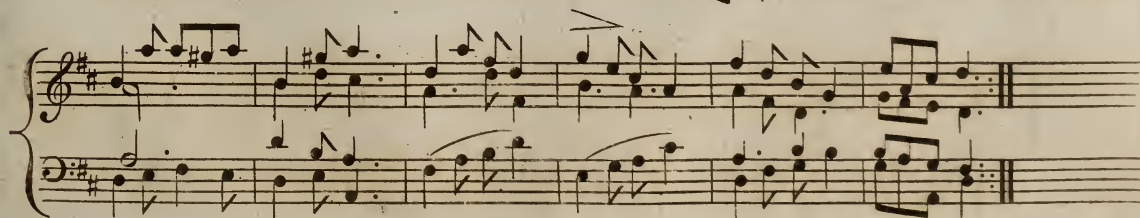
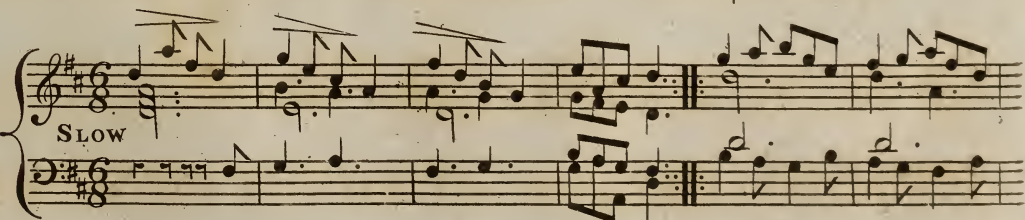
215



Another Edition of the Same Tune from the Dancing Master 1652 called None such.

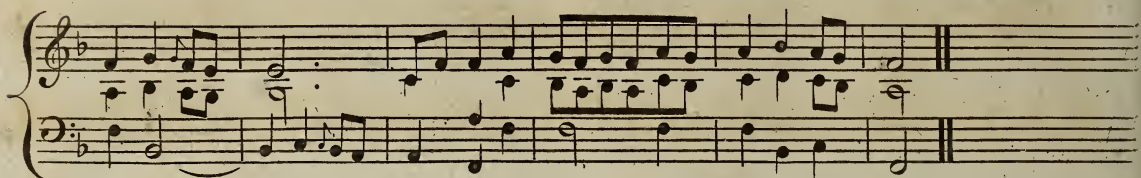
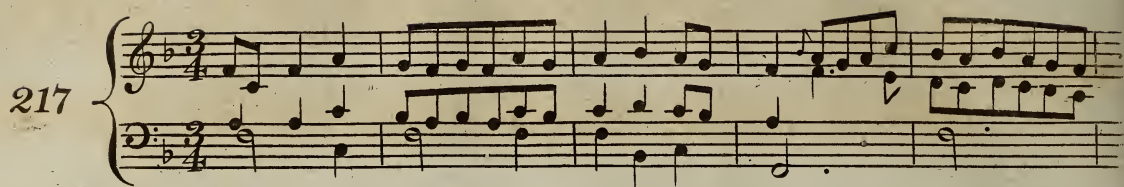


216

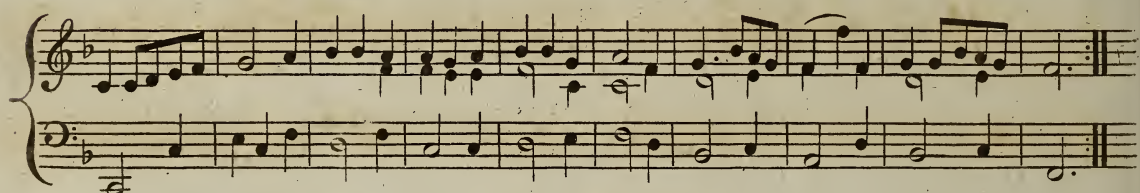
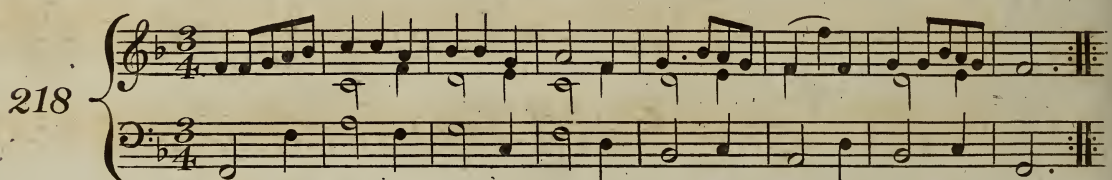


## FRENCH NATIONAL MUSIC.

217



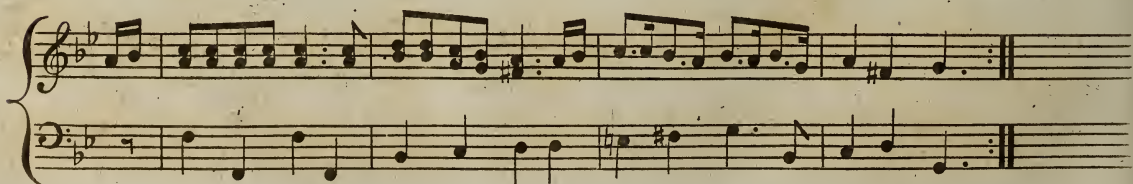
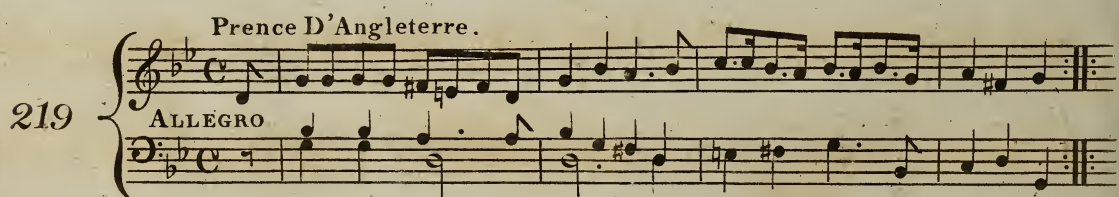
218



219

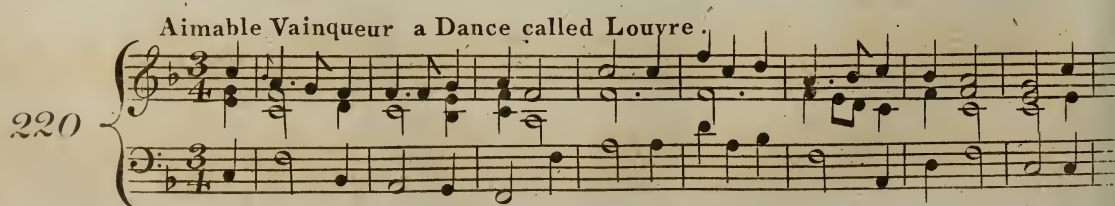
Prince D'Angleterre.

ALLEGRO

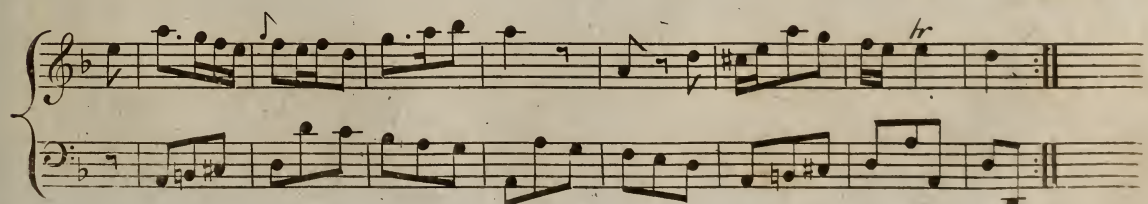
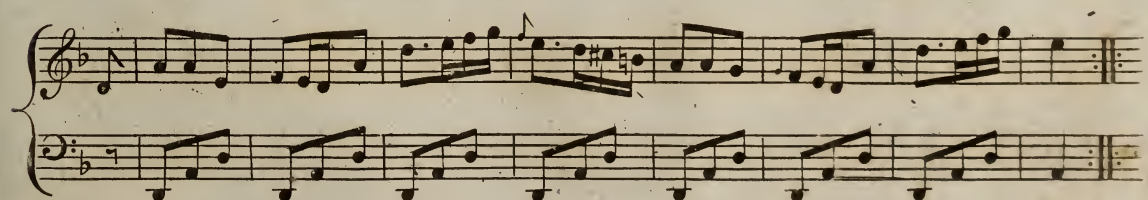
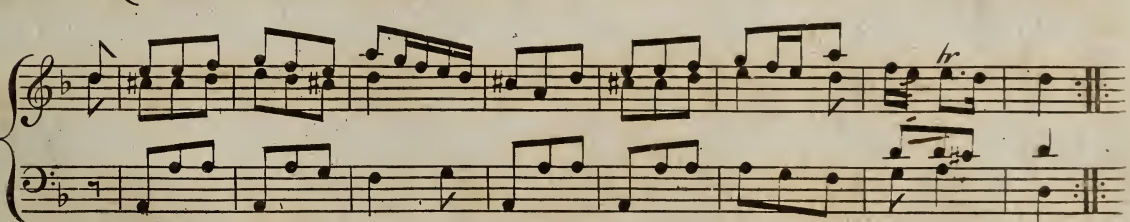
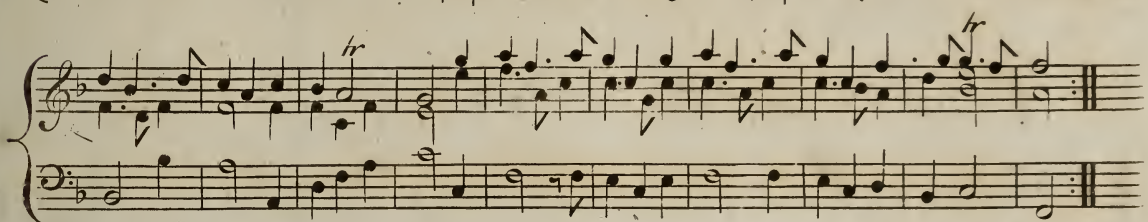
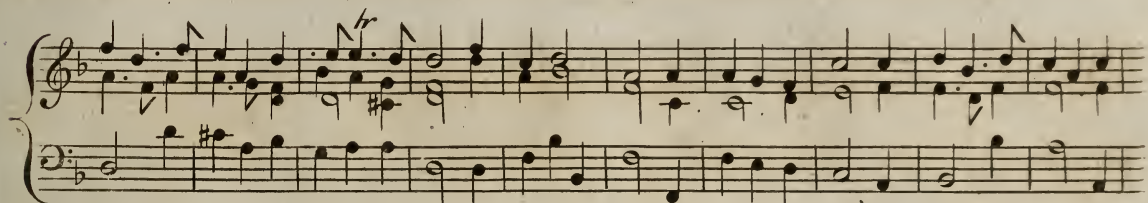
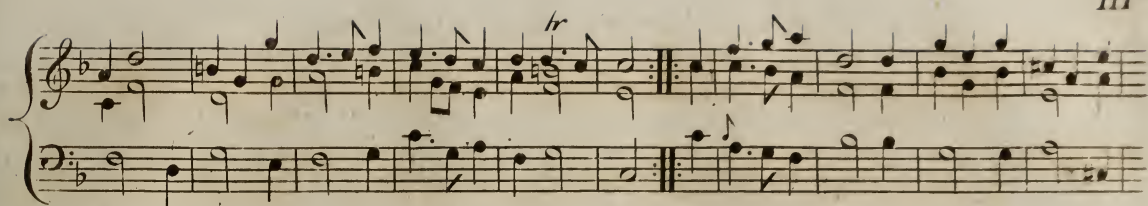


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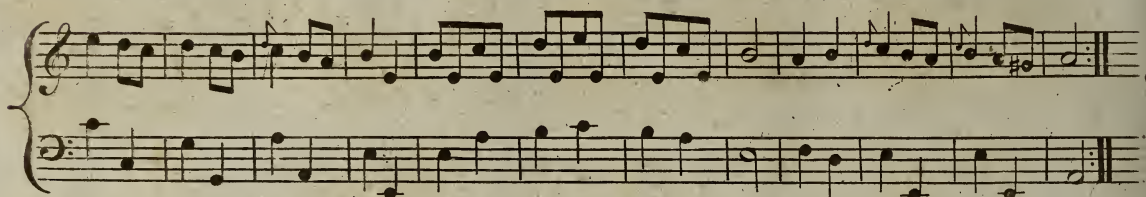
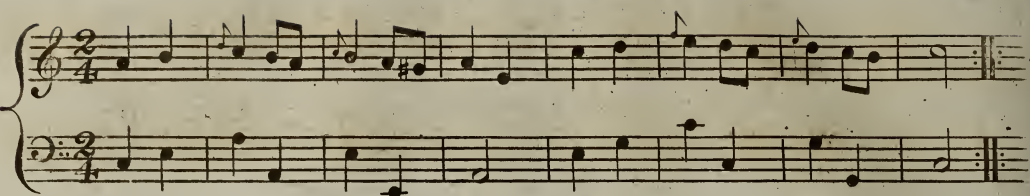
Aimable Vainqueur a Dance called Louyre.





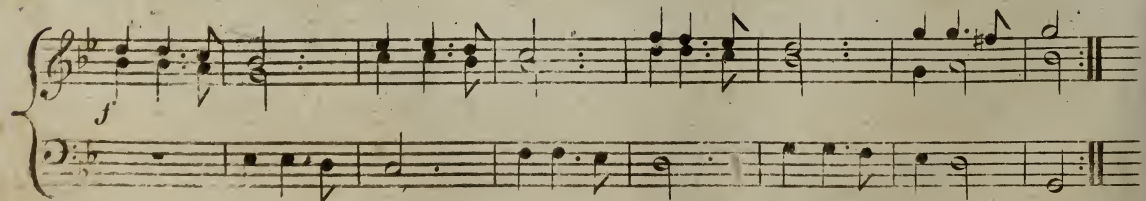
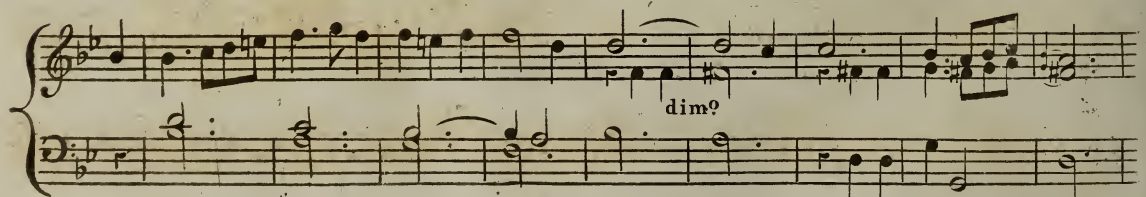
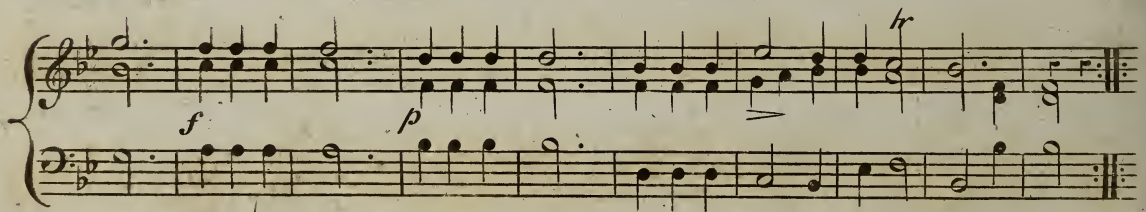
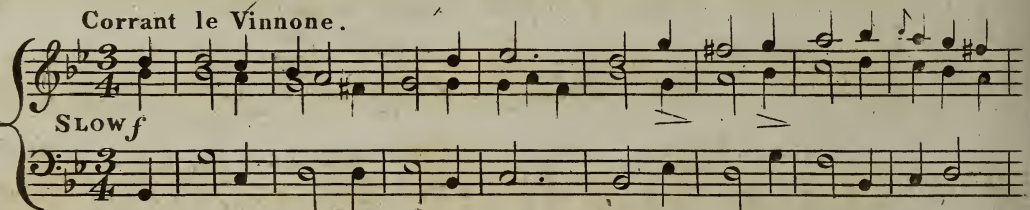


222



## Corrant le Vinnone.

223





Corrant Le Mounser

113

224

First system of musical notation for Corrant Le Mounser, measures 224-225. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for a grand staff with a treble and bass clef. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment. A repeat sign is at the end of measure 225.

Second system of musical notation for Corrant Le Mounser, measures 226-227. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment includes dynamic markings: *p* (piano), *cres* (crescendo), *f* (forte), and *dim<sup>o</sup>* (diminuendo). A repeat sign is at the end of measure 227.

225

Third system of musical notation for Rigadoon, measures 1695-1696. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef features a series of sixteenth-note runs. The bass clef accompaniment consists of eighth-note patterns. A repeat sign is at the end of measure 1696.

Fourth system of musical notation for Rigadoon, measures 1697-1698. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef continues with sixteenth-note runs. The bass clef accompaniment consists of eighth-note patterns. A repeat sign is at the end of measure 1698.

Fifth system of musical notation for Rigadoon, measures 1699-1700. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef continues with sixteenth-note runs. The bass clef accompaniment consists of eighth-note patterns. A repeat sign is at the end of measure 1700.

226

Sixth system of musical notation for Masquerade Royal, measures 1701-1702. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The melody in the treble clef features a series of eighth-note runs. The bass clef accompaniment consists of eighth-note patterns. A repeat sign is at the end of measure 1702.

Seventh system of musical notation for Masquerade Royal, measures 1703-1704. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The melody in the treble clef continues with eighth-note runs. The bass clef accompaniment consists of eighth-note patterns. A repeat sign is at the end of measure 1704.

Da  
Capo

Provençal Song on the Death of Richard 1<sup>st</sup> by Gaucelm or Auselm Faidit a Troubadour.

227

Musical score for a Provençal song, measures 227-232. The score is in C major, common time, and consists of six systems of two staves each. The melody is written in the treble clef and the accompaniment in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line at the end of the sixth system.

Roman D'Alexandre. 1140.

228

Musical score for a Roman D'Alexandre, measures 228-233. The score is in C major, common time, and consists of two systems of two staves each. The melody is written in the treble clef and the accompaniment in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line at the end of the second system.



## Song of Thibaut King of Navarre. Died 1254.

229

Handwritten musical score for 'Song of Thibaut King of Navarre'. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is in the Treble staff, and the bass line is in the Bass staff. The music is in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line.

## Song of Thibaut.

230

Handwritten musical score for 'Song of Thibaut'. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is in the Treble staff, and the bass line is in the Bass staff. The music is in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line.

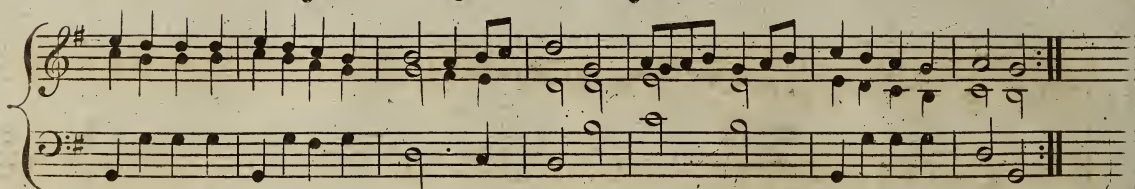
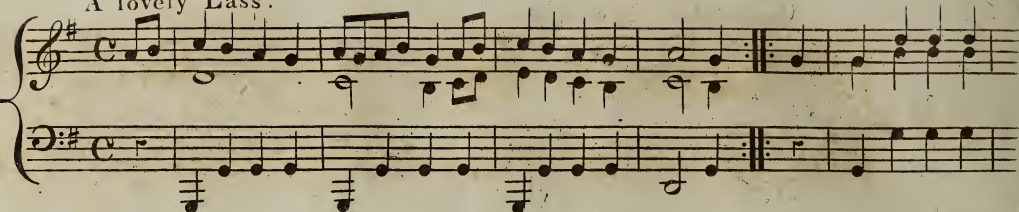
## Le Printems rappelle aux armes

231

Handwritten musical score for 'Le Printems rappelle aux armes'. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (Bb) and a 3/4 time signature. The melody is in the Treble staff, and the bass line is in the Bass staff. The music is in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line.

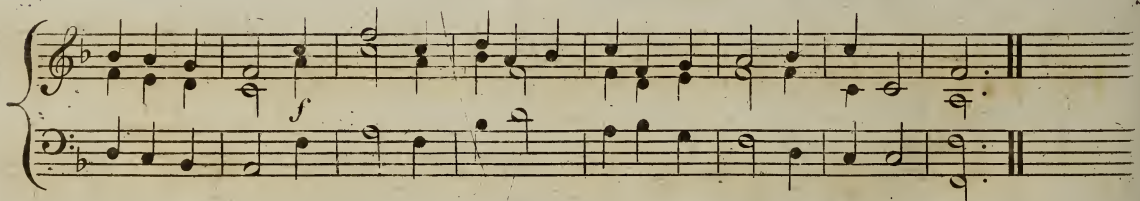
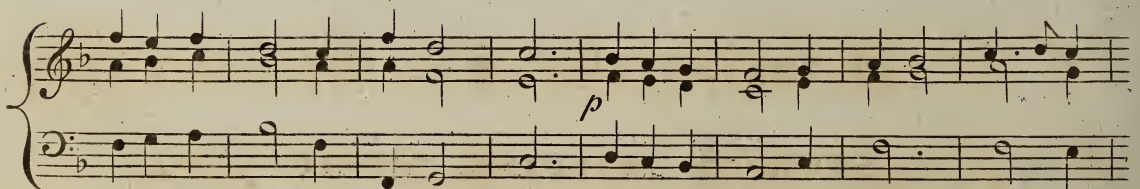
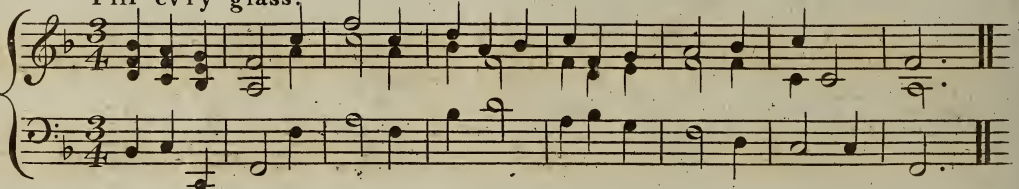
## A lovely Lass.

232



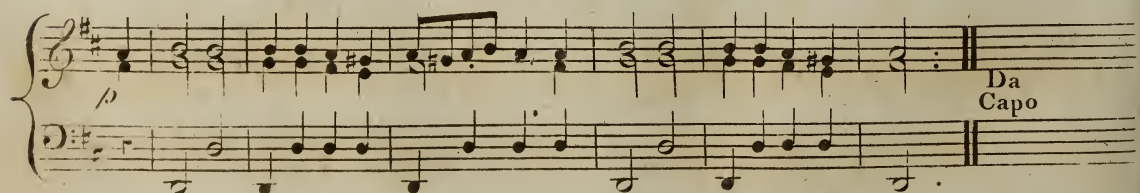
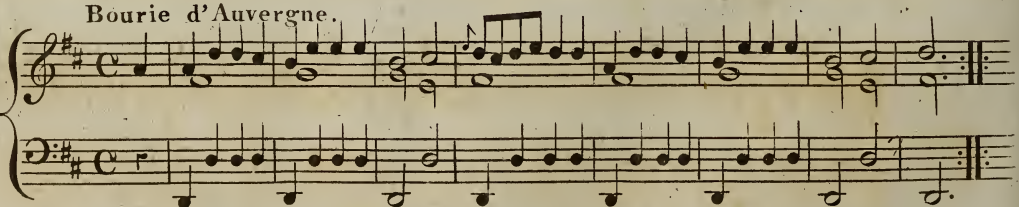
## Fill ev'ry glass.

233



## Bourie d'Auvergne.

234





## Danse des Auvergnats.

235

Two systems of musical notation for 'Danse des Auvergnats'. The first system (numbered 235) consists of a treble and bass staff joined by a brace, with a common time signature 'C'. The second system continues the melody and bass line, ending with a double bar line.

## Perigourdine.

236

Two systems of musical notation for 'Perigourdine'. The first system (numbered 236) consists of a treble and bass staff joined by a brace, with a 6/8 time signature and a key signature of one sharp (F#). The second system continues the melody and bass line, ending with a double bar line.

## ITALIAN NATIONAL MUSIC.

Parthenia. a Dance Ed<sup>n</sup> 1665.

237

## SICILIANA.

Two systems of musical notation for 'Siciliana'. The first system (numbered 237) consists of a treble and bass staff joined by a brace, with a 6/4 time signature and a key signature of one sharp (F#). The second system continues the melody and bass line, ending with a double bar line.

## SWISS NATIONAL MUSIC.

Rans de vache.

238

ADAGIO

ALLEGRO

ADAGIO

ALLEGRO

ADAGIO

Another Edition

SLOW

ALLEGRO

SLOW



# GERMAN NATIONAL MUSIC.

119

Tune of the Bohemian Miners.

239

ALLEGRO

Musical score for piece 239, 'Tune of the Bohemian Miners'. It consists of two systems of staves. The first system has a treble and bass staff in 3/4 time, key of D major, with the tempo marking 'ALLEGRO'. The second system continues the melody and accompaniment.

240

ALLEGRO

Musical score for piece 240. It consists of two systems of staves. The first system has a treble and bass staff in 3/4 time, key of D major, with the tempo marking 'ALLEGRO'. The second system continues the melody and accompaniment.

241

ALLEGRO MOD<sup>o</sup>

Musical score for piece 241. It consists of two systems of staves. The first system has a treble and bass staff in 3/4 time, key of D major, with the tempo marking 'ALLEGRO MOD<sup>o</sup>'. The second system continues the melody and accompaniment, featuring first and second endings.

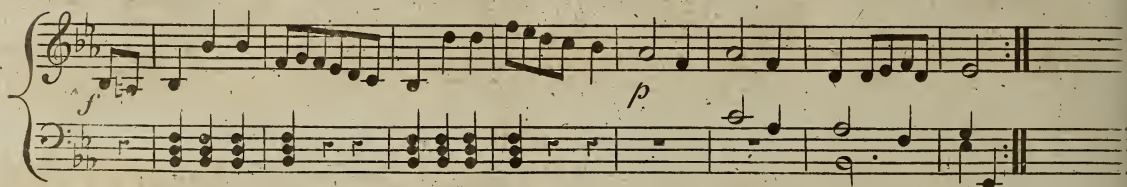
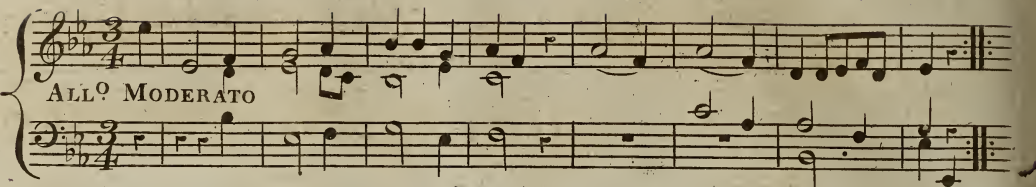
242

ALL<sup>o</sup> *p*

Musical score for piece 242. It consists of two systems of staves. The first system has a treble and bass staff in 3/8 time, key of D major, with the tempo marking 'ALL<sup>o</sup> *p*'. The second system continues the melody and accompaniment, featuring dynamic markings *f* and *p*.

243

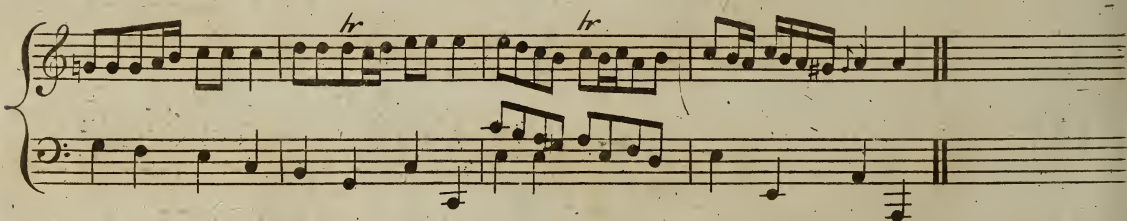
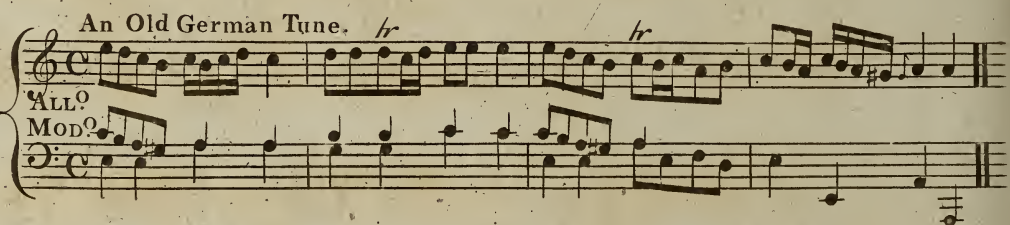
ALL<sup>O</sup> MODERATO



244

An Old German Tune. *hr*

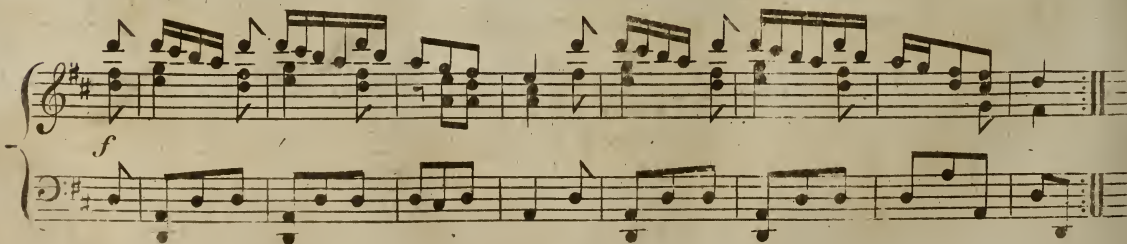
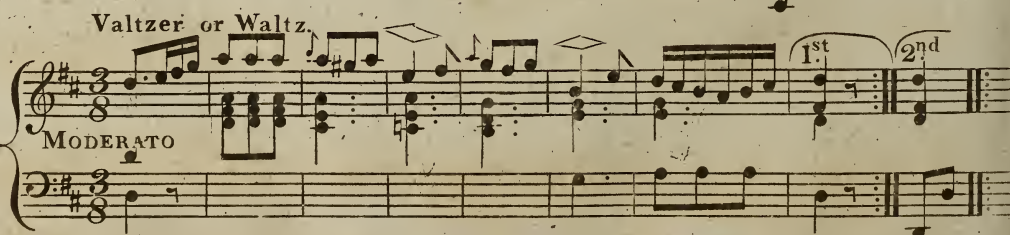
ALL<sup>O</sup> MOD<sup>O</sup>



245

Valtzer or Waltz.

MODERATO





First system of musical notation, measures 1-4. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half rest followed by eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#), with a melody of eighth notes. A dynamic marking of *p* (piano) is present at the beginning of the bass staff.

Second system of musical notation, measures 5-8. The treble staff continues the melody with eighth notes and quarter notes. The bass staff continues with eighth notes.

Third system of musical notation, measures 9-12. The treble staff has a 3/4 time signature and includes a trill (*tr*) over the eighth measure. The bass staff has a 3/4 time signature and consists of a series of chords. The number 246 is written to the left of the system. The word **ALLEGRO** is written below the treble staff.

Fourth system of musical notation, measures 13-16. The treble staff features a melody with eighth notes and quarter notes, including a trill (*tr*) over the last measure. The bass staff continues with a melody of eighth notes.

Fifth system of musical notation, measures 17-20. The treble staff includes a trill (*tr*) and first and third endings (1<sup>st</sup> & 3<sup>rd</sup>). The bass staff includes a **Fin** marking. A **TRIO** section begins in the treble staff in the eighth measure.

Sixth system of musical notation, measures 21-24. The treble staff continues the melody with eighth notes and quarter notes. The bass staff continues with a melody of eighth notes.

Seventh system of musical notation, measures 25-28. The treble staff includes first and second endings (1<sup>st</sup> and 2<sup>nd</sup>). The bass staff continues with a melody of eighth notes. The text **Da Capo** is written at the end of the system.

## SPANISH NATIONAL MUSIC.

A Fandango called Follia in Corelli's Solos.

247

ADAGIO

248

A Fandango.  
ALLEGRO

Var<sup>n</sup>

249

A Fandango.  
VIVACE

Var<sup>n</sup>



## A Fandango.

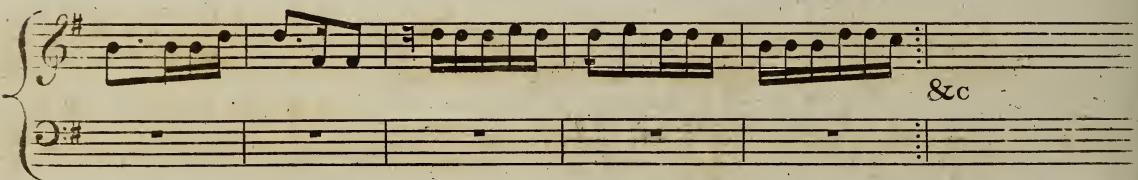
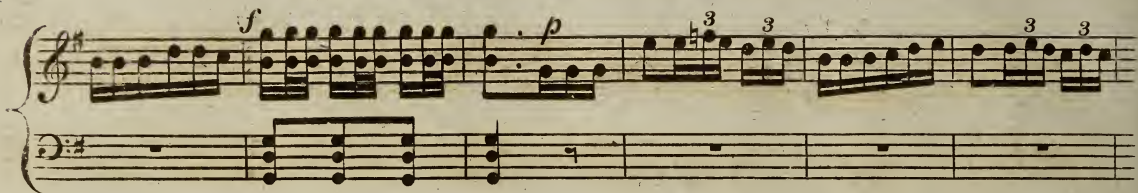
250

PRESTO

Musical score for "A Fandango." in 3/8 time, marked "PRESTO". The score consists of seven systems of two staves each. The first system includes the tempo marking "PRESTO". The music is in a key with one flat (B-flat). The first six systems are continuous, with the right hand playing a fast, rhythmic melody and the left hand providing a steady accompaniment. The seventh system concludes with a double bar line and the instruction "Sec ad Libitum".

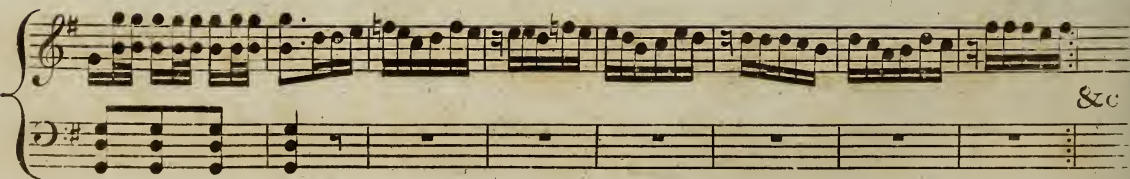
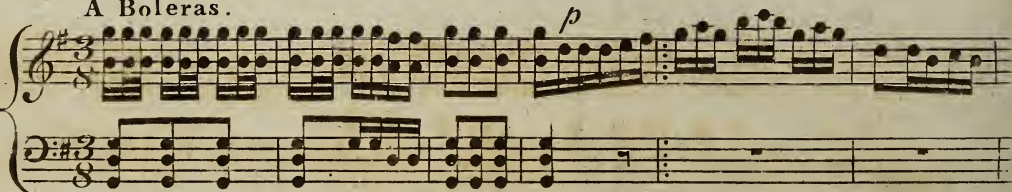
## A Bolas.

251



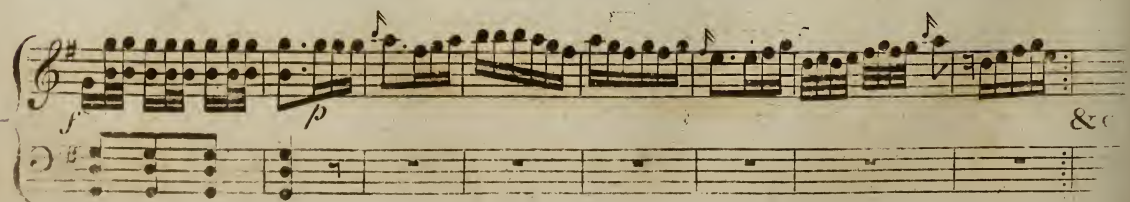
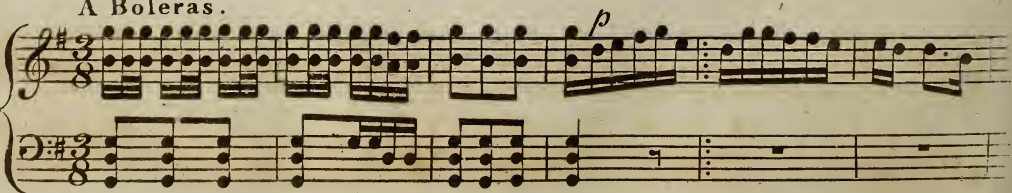
## A Bolas.

252



## A Bolas.

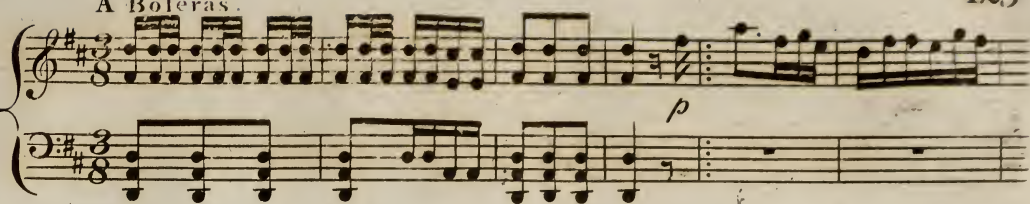
253





## A Boleras.

254

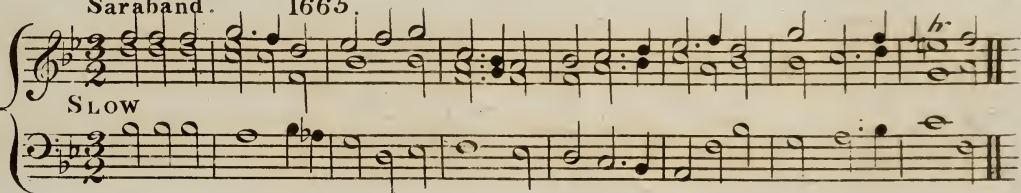


## Saraband.

1665

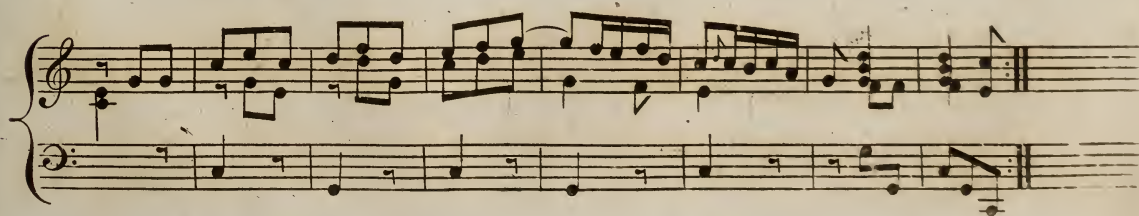
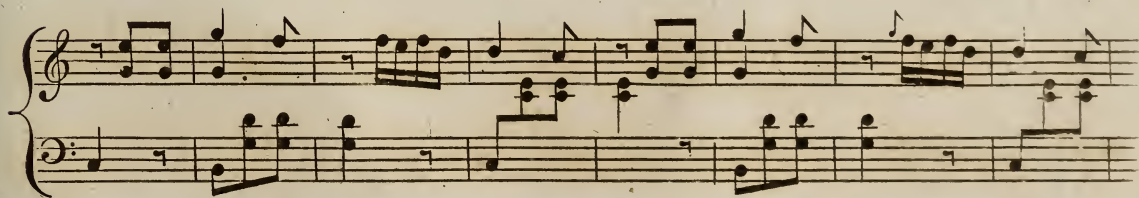
255

SLOW



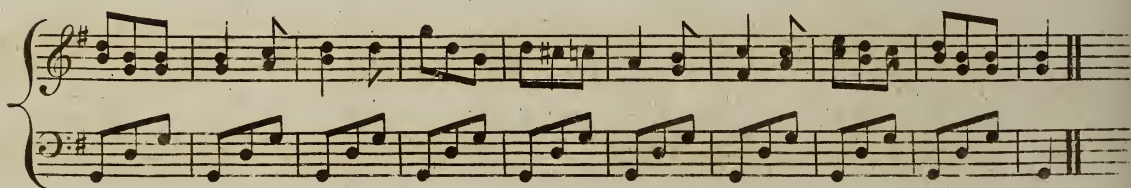
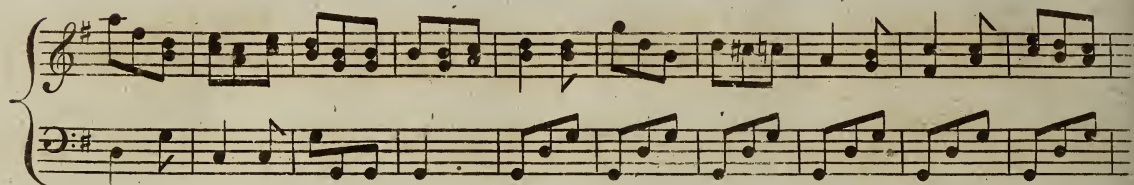
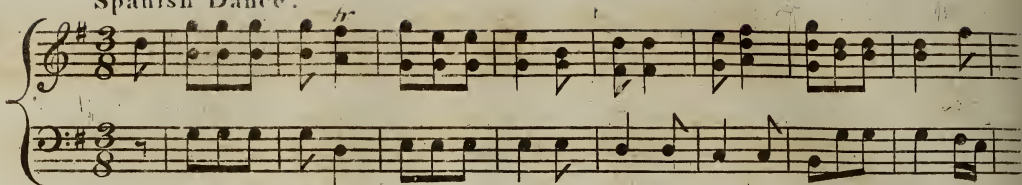
## Spanish Tune.

256



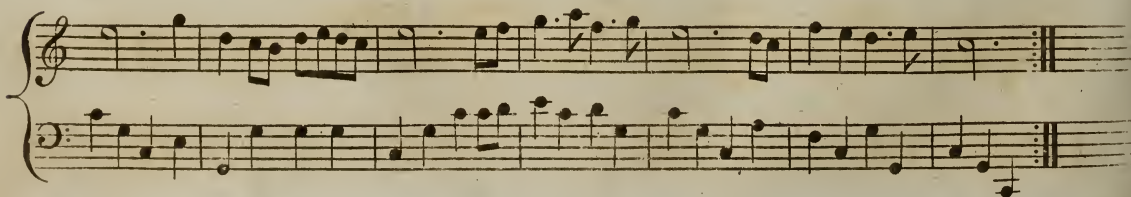
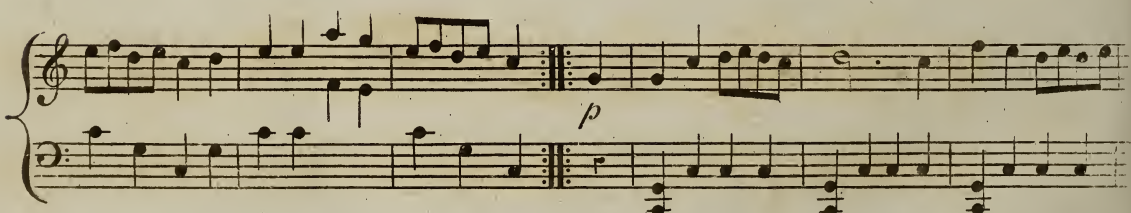
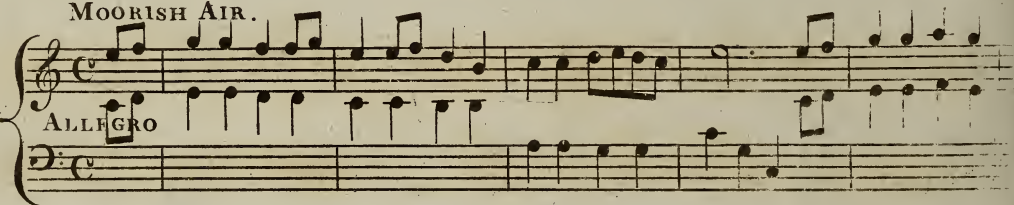
## Spanish Dance.

257



## MOORISH AIR.

258





## HOTTENTOT TUNE.

259

MODERATO

Two systems of piano music. The first system (measures 259-260) is for the Hottentot Tune in 2/4 time, marked Moderato. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff includes trills (tr) and slurs. The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment for measures 261-262.

## HUNGARIAN TUNE.

260

ALLEGRO

Two systems of piano music. The first system (measures 260-261) is for the Hungarian Tune in 2/4 time, marked Allegro. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff includes trills (tr) and slurs. The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment for measures 262-263, with first and second endings marked '1st' and '2nd'.

## Hungarian Tune.

261

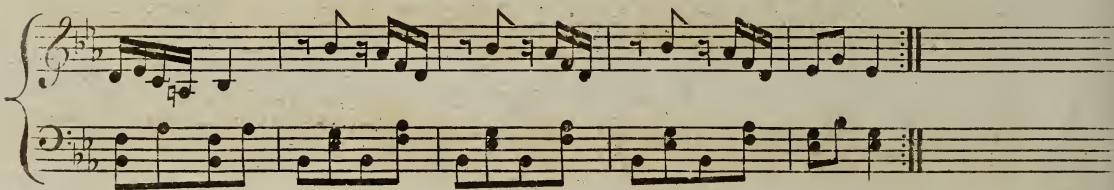
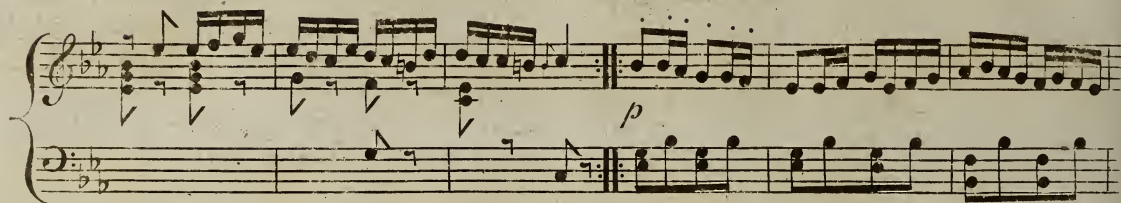
ALLEGRO

Two systems of piano music. The first system (measures 261-262) is for the Hungarian Tune in 2/4 time, marked Allegro. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff includes trills (tr) and slurs. The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment for measures 263-264, with first and second endings marked '1st' and '2nd'. Dynamics include *f* (forte) and *p* (piano).

## POLISH MUSIC.

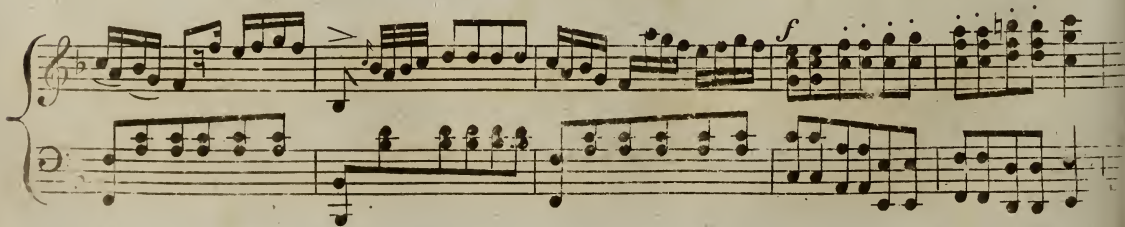
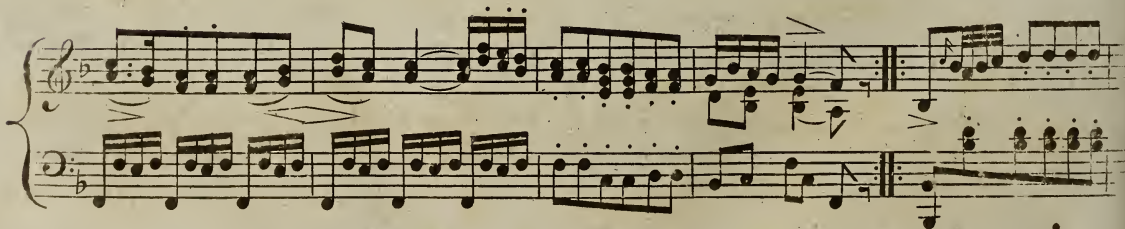
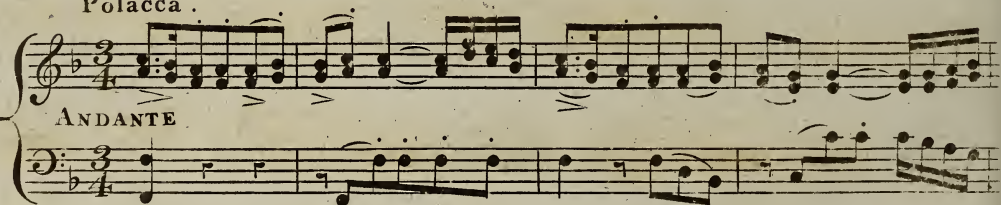
COSSAC. This Tune is played several times over accelerating the time at each repetition.

262

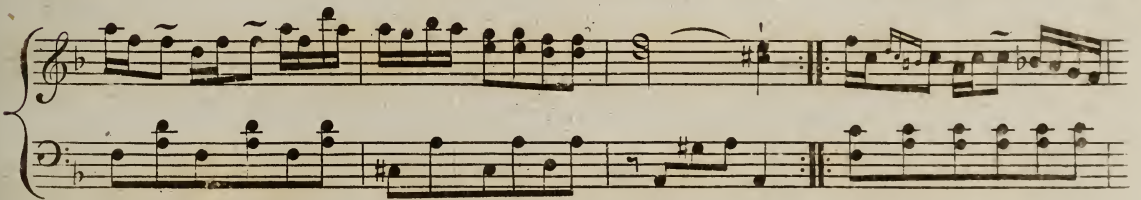
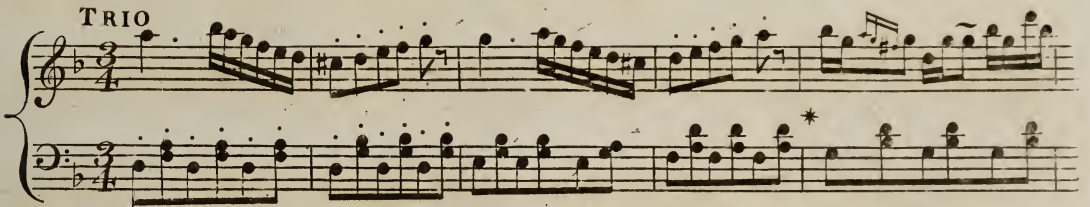
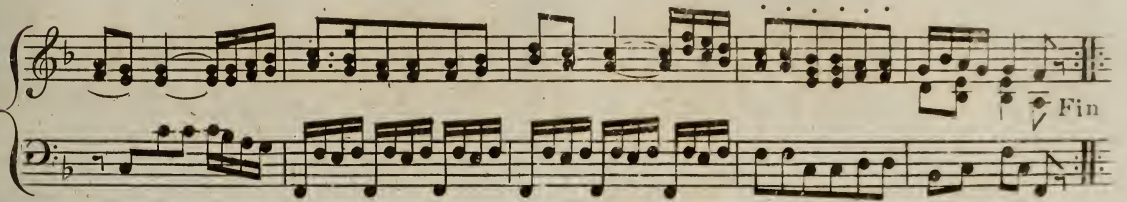
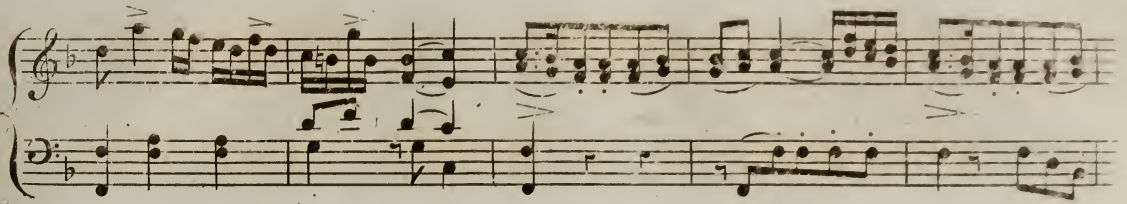


## Polacca.

263







\* These four bars are composed by the Editor, he having forgotten the genuine passage.

## Polonoise.

264

This musical score is for a piece titled "Polonoise." It begins at measure 264. The music is written for piano in 3/4 time with a key signature of one sharp (F#). The score is organized into six systems, each with a grand staff (treble and bass clef). The first system (measures 264-267) features a melody in the treble and a bass line. The second system (measures 268-271) continues the melody and bass line. The third system (measures 272-275) shows the melody and bass line. The fourth system (measures 276-279) continues the melody and bass line. The fifth system (measures 280-283) features a melody in the treble and a bass line. The sixth system (measures 284-287) continues the melody and bass line. The seventh system (measures 288-291) features a melody in the treble and a bass line. The eighth system (measures 292-295) continues the melody and bass line. The ninth system (measures 296-299) features a melody in the treble and a bass line. The tenth system (measures 300-303) continues the melody and bass line. The eleventh system (measures 304-307) features a melody in the treble and a bass line. The twelfth system (measures 308-311) continues the melody and bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with a "Da Capo" instruction.



Polonese.

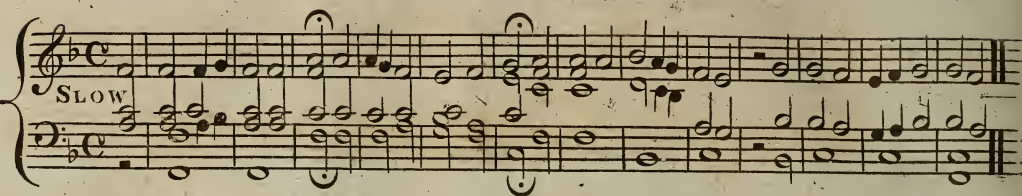
131

265

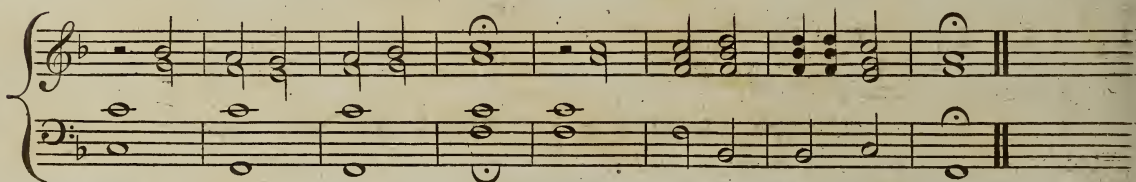
This musical score is for a Polonese in 3/4 time, marked with a piano (p) dynamic. The piece is divided into several systems of music, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat). The score begins with a series of eighth and sixteenth note patterns in the treble, supported by a steady bass line. After four systems, a section labeled 'TRIO' begins, characterized by a more rhythmic, dotted-note melody in the treble and a bass line of chords. The final system includes the instruction 'Da Capo' at the end of the piece.

## SCANDINAVIAN NATIONAL MUSIC.

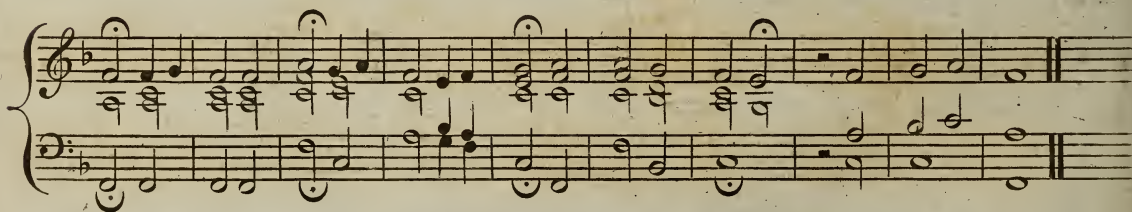
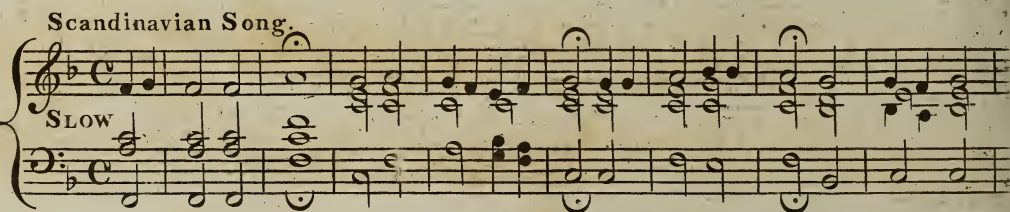
266 *Slow*



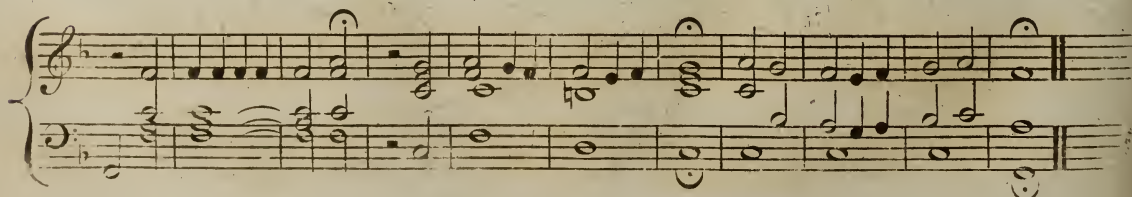
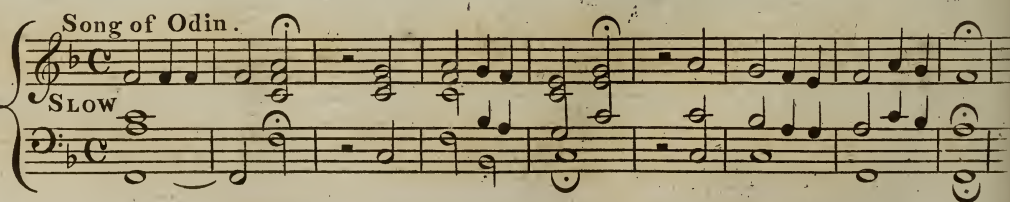
267 *Slow* Song of Harold the Valiant.



268 *Slow* Scandinavian Song.



269 *Slow* Song of Odin.





## Scandinavian Song.

270

## NORWEGIAN NATIONAL MUSIC.

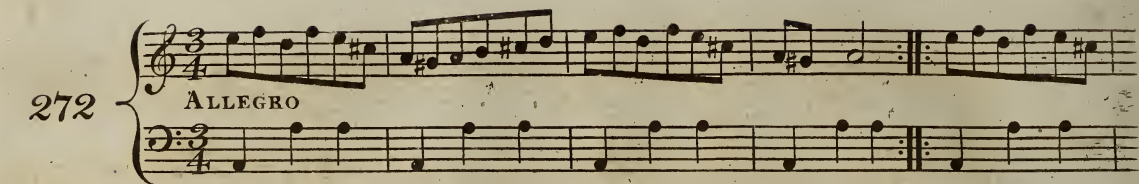
271

## Chanson. Another Edition of the Same Tune

*major/minor of A with a minor 6<sup>th</sup> (2<sup>nd</sup> series)*

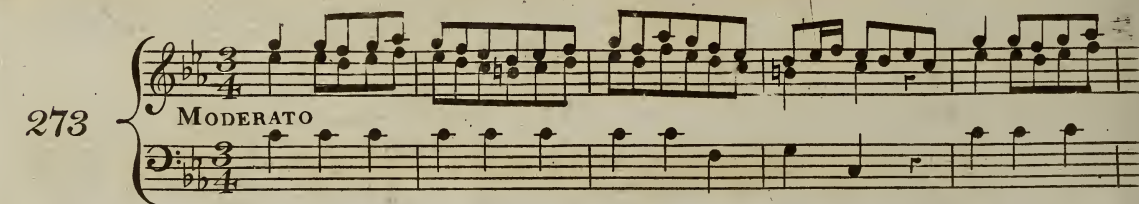
272

ALLEGRO



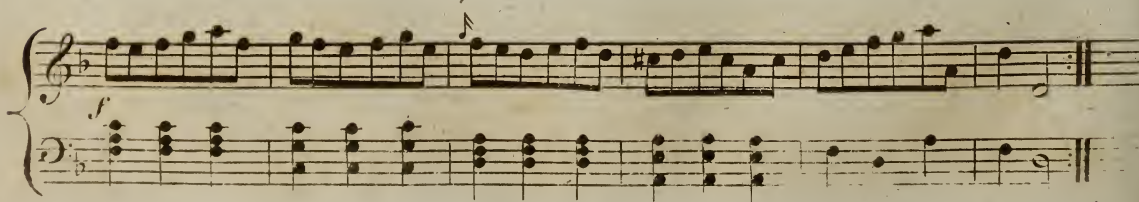
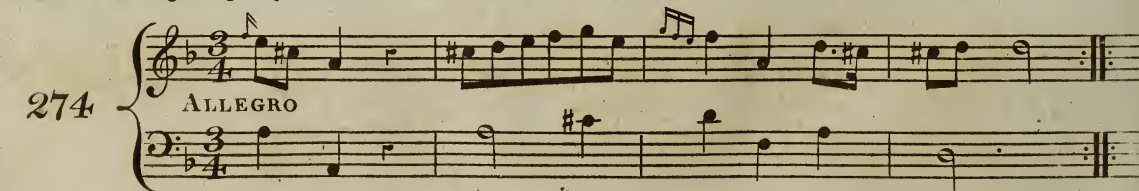
273

MODERATO



274

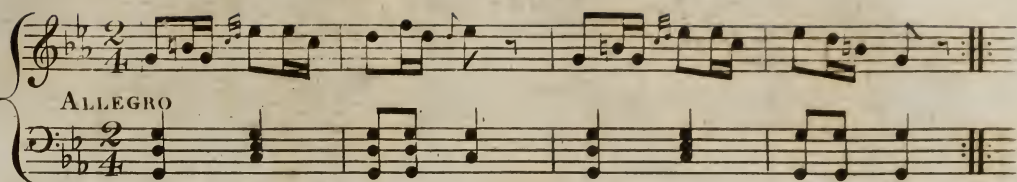
ALLEGRO





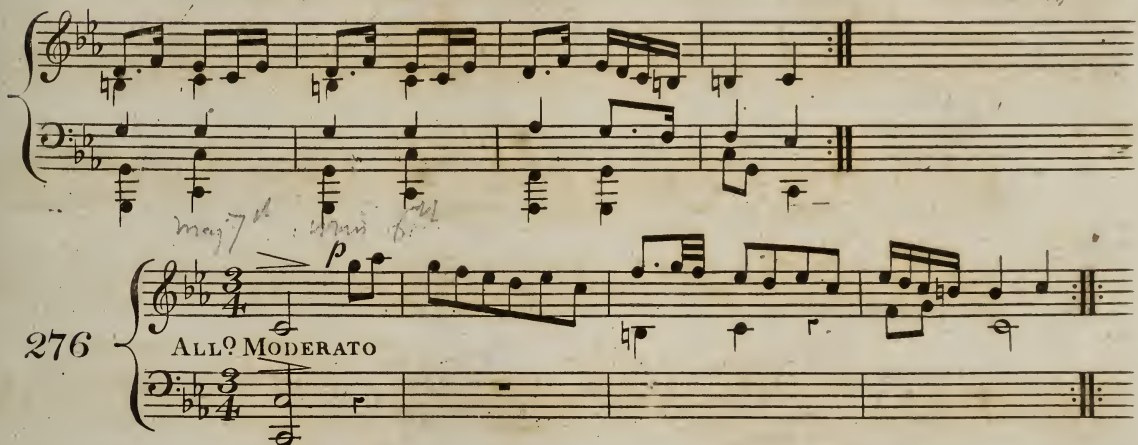
275

ALLEGRO



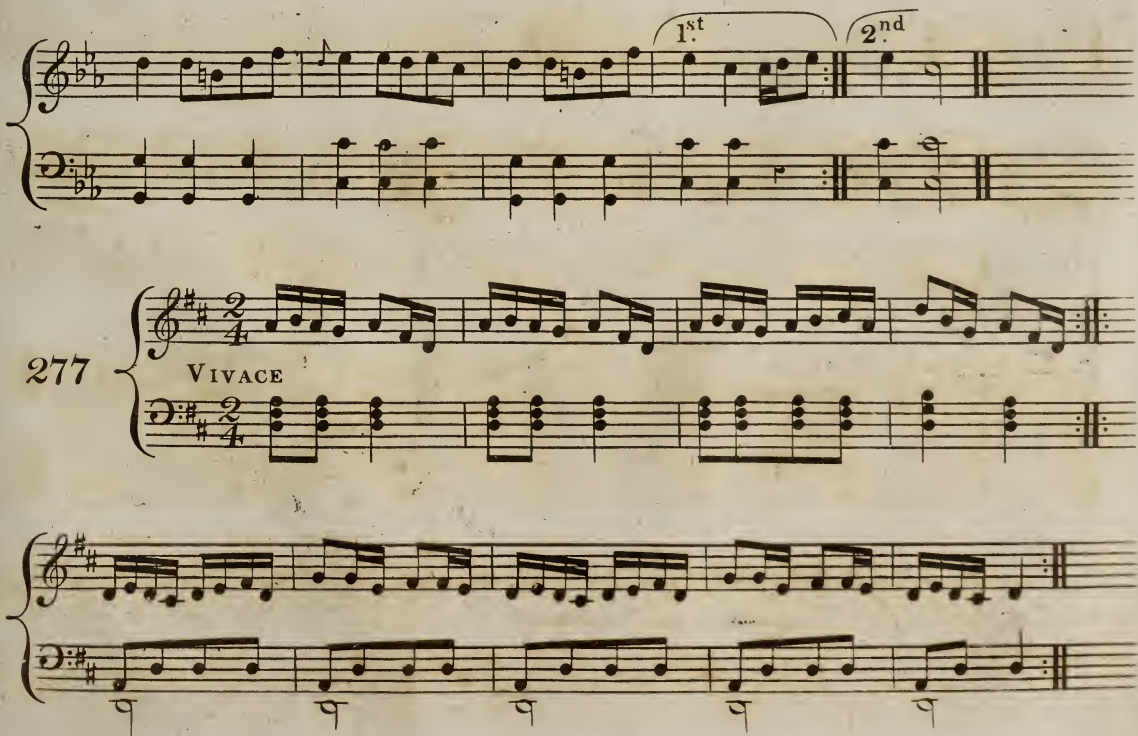
276

ALLO MODERATO

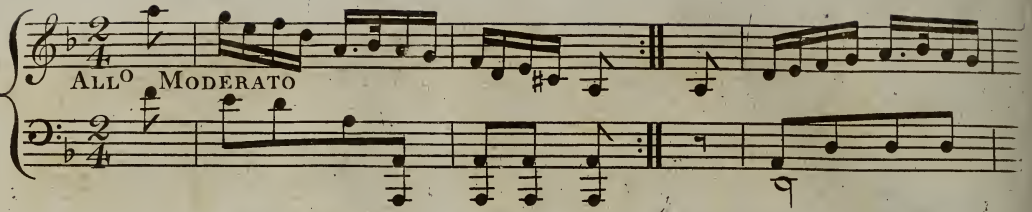


277

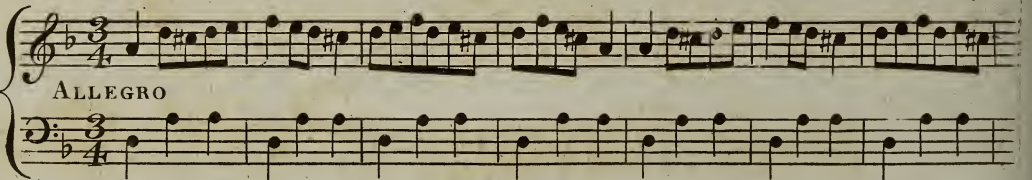
VIVACE



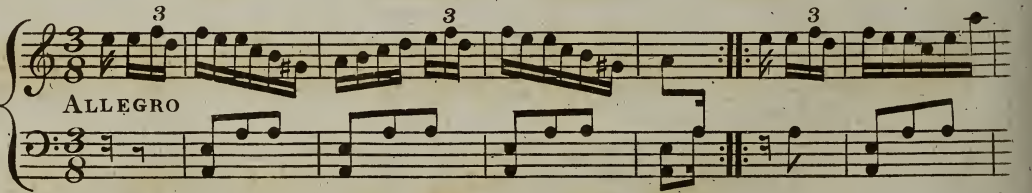
278



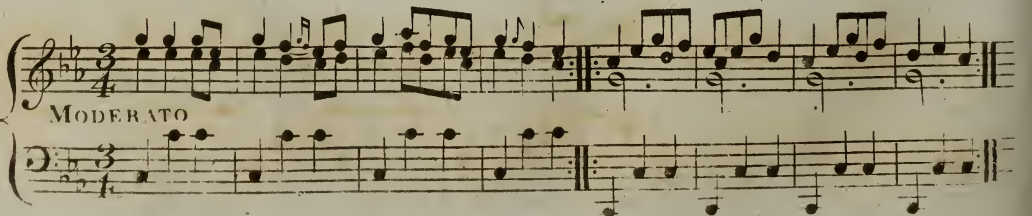
279



280

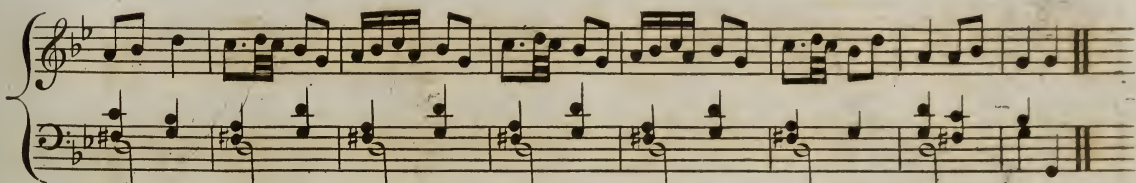
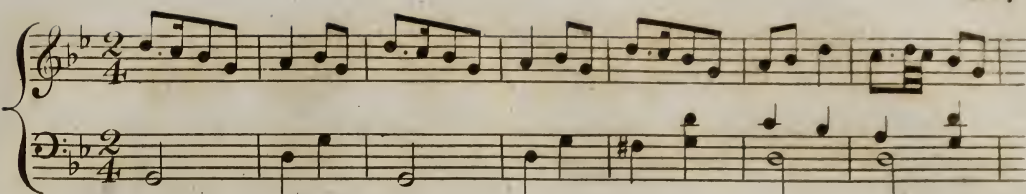


281

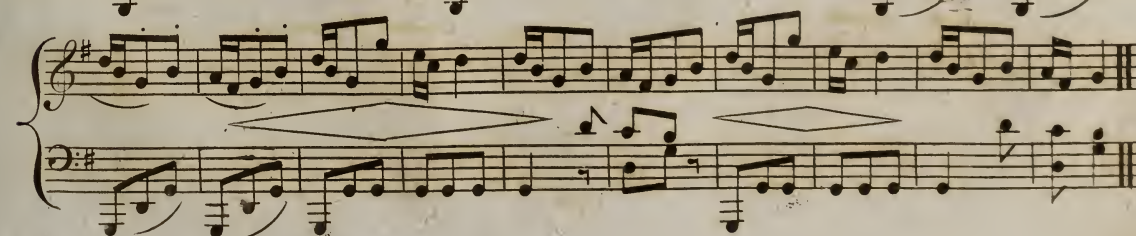
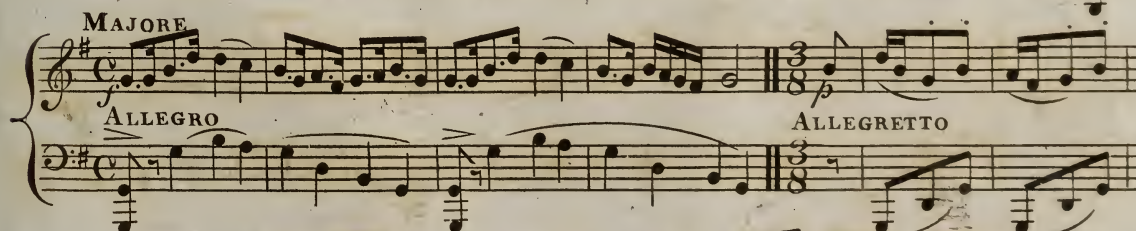
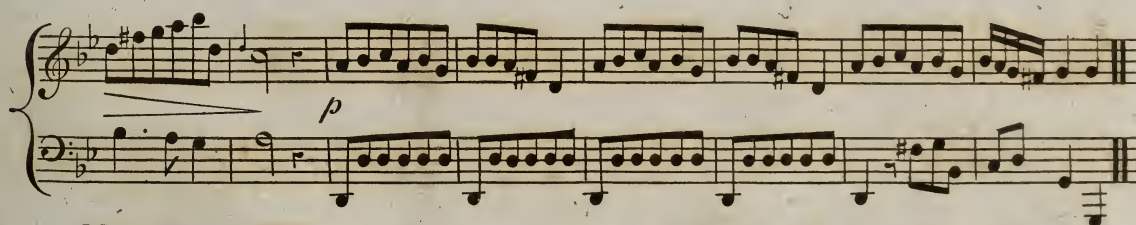
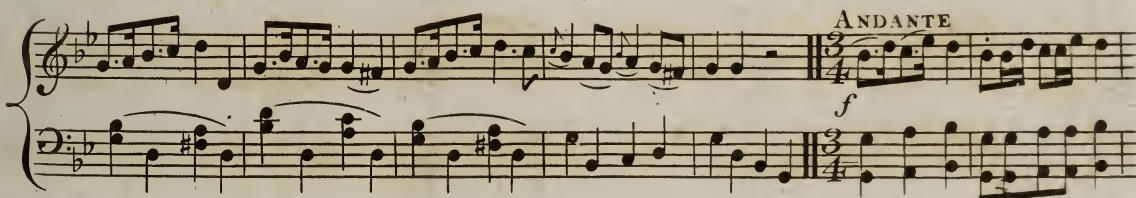
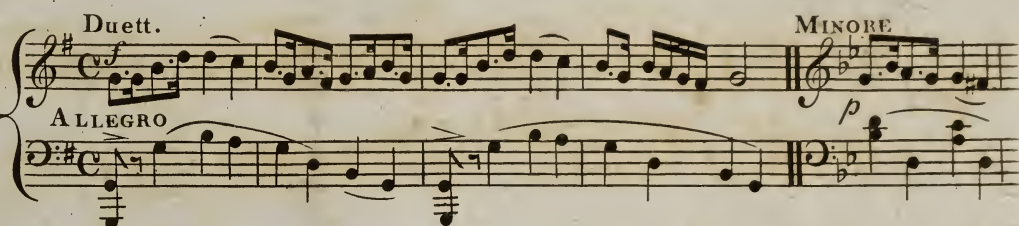




282

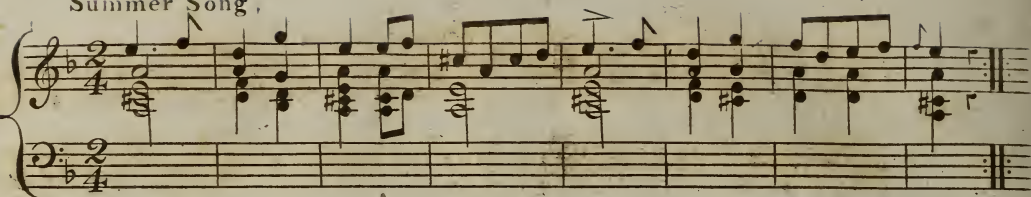


283



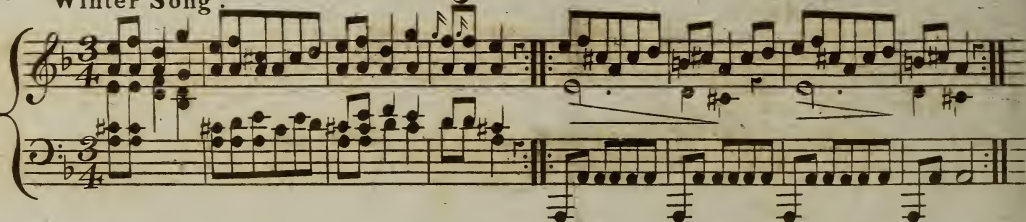
## Summer Song.

284



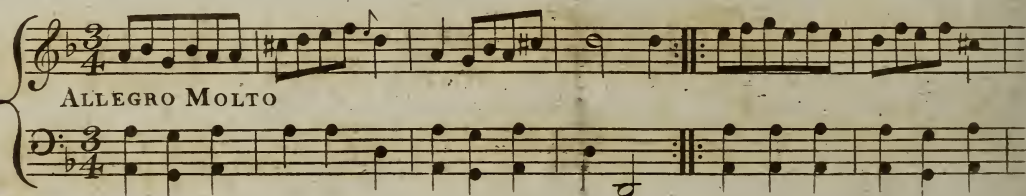
## Winter Song.

285

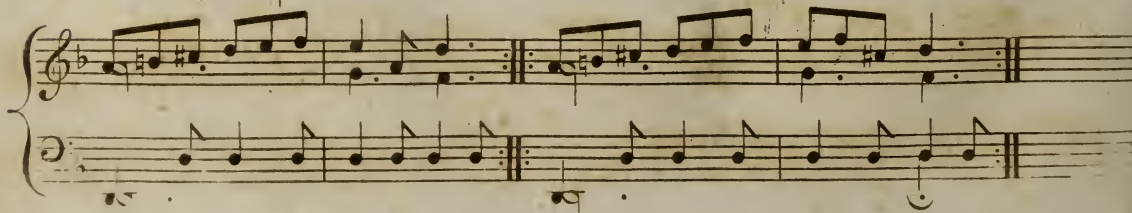
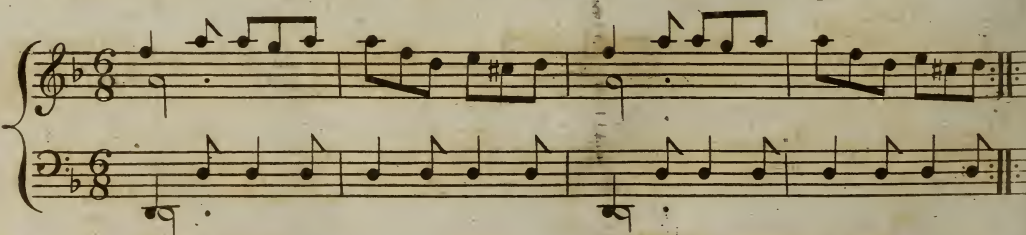


286

## ALLEGRO MOLTO

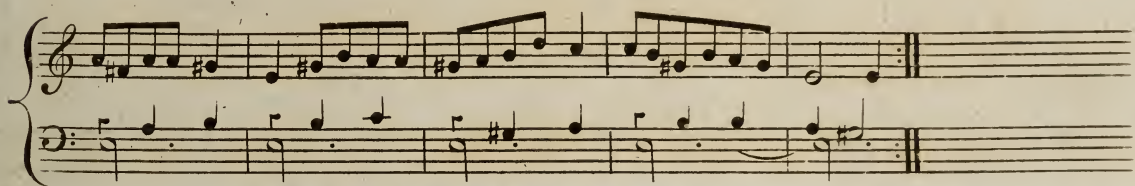
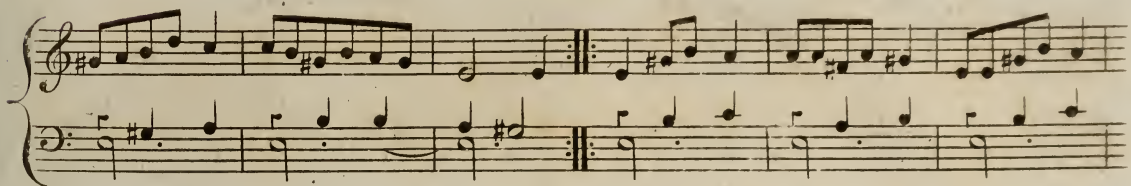
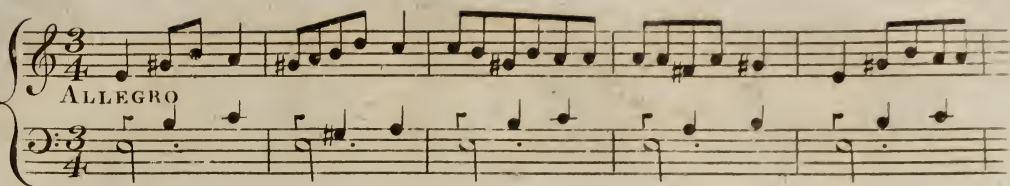


287

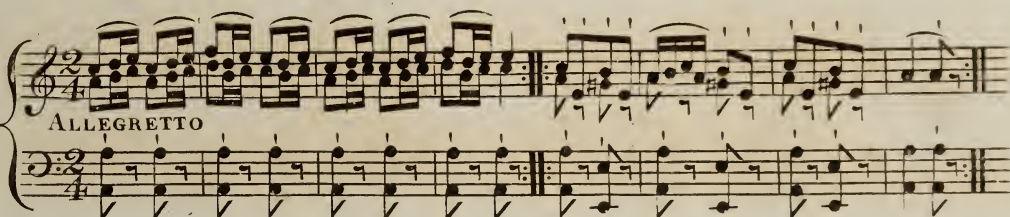




288

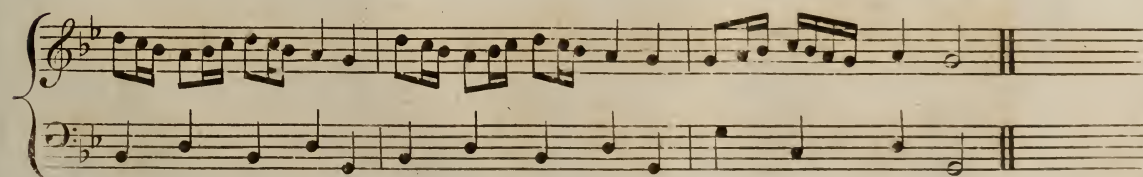
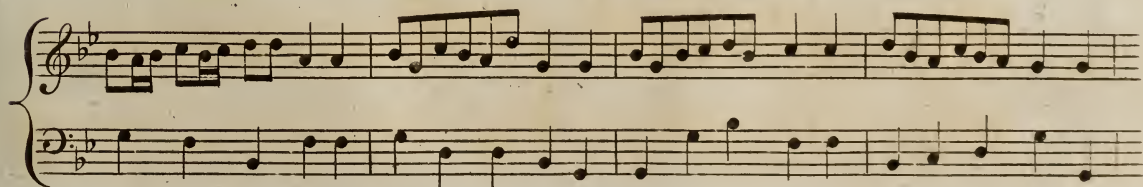
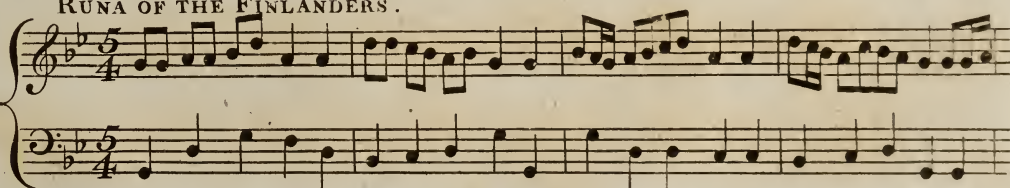


289



RUNA OF THE FINLANDERS.

290



## DANISH NATIONAL MUSIC.

291

292

## RUSSIAN MUSIC.

292

ALLEGRO

293

ALLEGRETTO

294

SLOW

1st

2nd



295

ALLEGRO

Exercise 295 is in B-flat major (two flats) and 2/4 time. It is marked ALLEGRO. The piece consists of two staves. The right hand features a continuous eighth-note melody, while the left hand provides a steady eighth-note accompaniment.

296

ALLEGRETTO

Exercise 296 is in D major (two sharps) and 6/8 time. It is marked ALLEGRETTO. The right hand has a melody with eighth-note patterns and some triplets, marked with *rf* (ritardando) and *f* (forte). The left hand plays a simple eighth-note accompaniment.

PRESTO

Exercise 297 is in D major (two sharps) and 2/4 time. It is marked PRESTO. The right hand features a melody with eighth-note patterns and some triplets, marked with *rf* (ritardando) and *f* (forte). The left hand plays a simple eighth-note accompaniment.

297

ANDANTE

Exercise 298 is in D major (two sharps) and 3/4 time. It is marked ANDANTE. The right hand has a melody with eighth-note patterns and some triplets, marked with *rf* (ritardando) and *f* (forte). The left hand plays a simple eighth-note accompaniment.

298

ADAGIO

Exercise 299 is in B-flat major (two flats) and 2/4 time. It is marked ADAGIO. The right hand features a melody with eighth-note patterns and some triplets, marked with *rf* (ritardando) and *f* (forte). The left hand plays a simple eighth-note accompaniment.

299

ALLEGRETTO

Exercise 300 is in D major (two sharps) and 2/4 time. It is marked ALLEGRETTO. The right hand has a melody with eighth-note patterns and some triplets, marked with *rf* (ritardando) and *f* (forte). The left hand plays a simple eighth-note accompaniment.

300

ALLEGRETTO

Exercise 301 is in D major (two sharps) and 2/4 time. It is marked ALLEGRETTO. The right hand has a melody with eighth-note patterns and some triplets, marked with *rf* (ritardando) and *f* (forte). The left hand plays a simple eighth-note accompaniment.

301

ALLEGRO

302

ALLEGRO

303

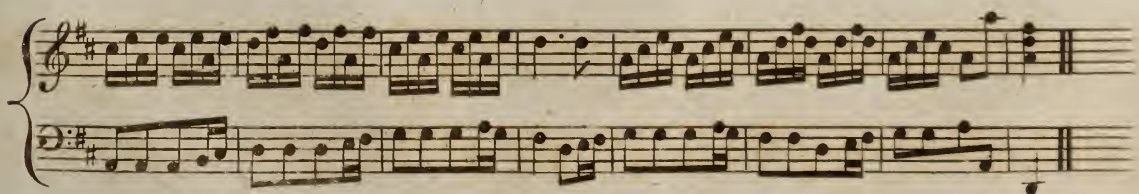
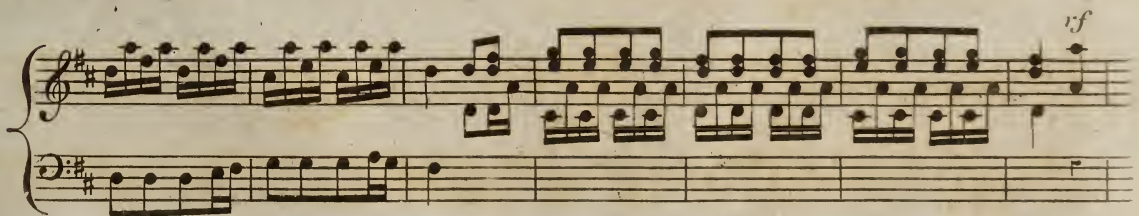
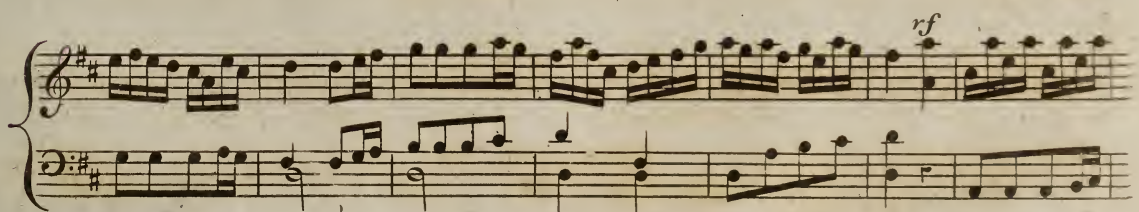
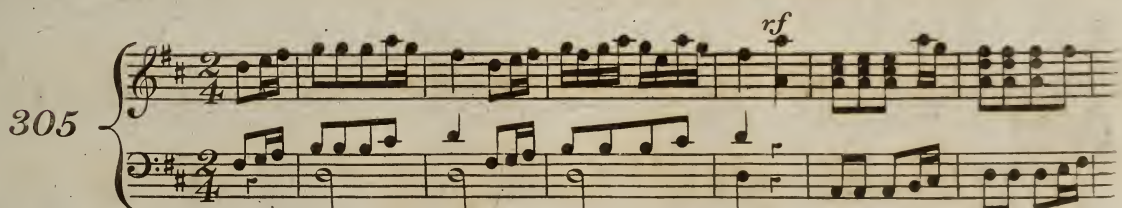
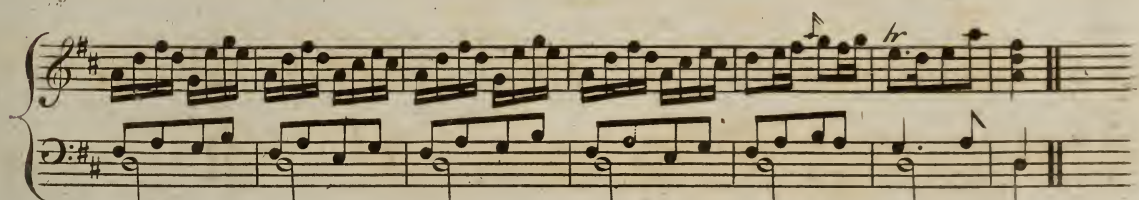
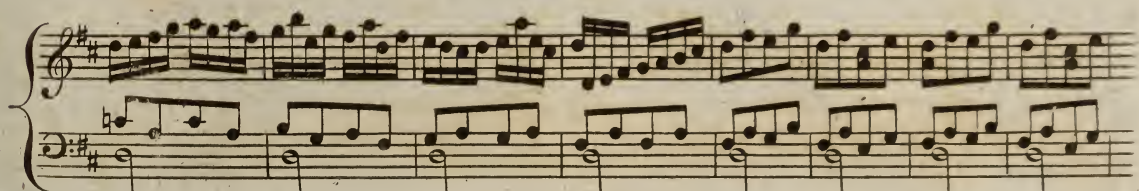
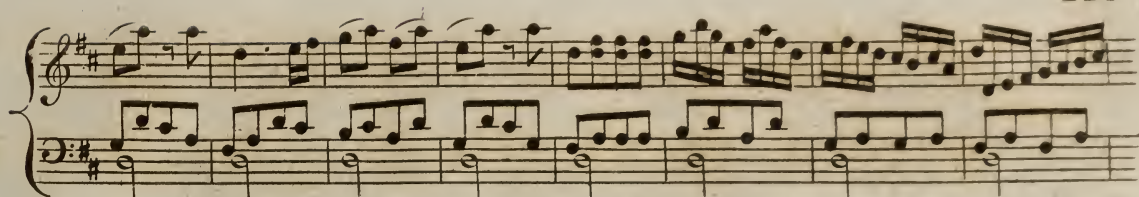
SLOW

Air de Danse Russe usually called Pas Russe.

304

ALLEGRETTO





306

ANDANTE

Musical score for piece 306, Andante, in D major, 2/4 time. The score consists of three systems of grand staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a more active treble staff with some trills and a steady bass accompaniment. The piece concludes with a final cadence in the bass staff.

SCLAVONIAN TUNE

307

Mez:

Musical score for piece 307, Slavonic Tune, in D major, 3/4 time. The score consists of three systems of grand staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment, with dynamic markings 'Cres' and 'p'. The third system features a more active treble staff with some trills and a steady bass accompaniment, with dynamic markings 'Cres', 'p', 'f', and 'p'. The piece concludes with a final cadence in the bass staff.



## TURKISH MUSIC.

308

308

1<sup>st</sup> time

2<sup>nd</sup> time

309

## Danse Grecque.

ANDANTE

309

Danse Grecque.

ANDANTE

1<sup>st</sup>

2<sup>nd</sup>

ALLO MODERATO

*p*

*f* *p* *f*

*p* *p*

*f* *pp* *f* *p*

PRESTO

PRESTISSIMO



MINORE *f*

ALL<sup>o</sup> MODERATO

8

Another Edition of the foregoing Tune called Romeca.

ANDANTE

8

1<sup>st</sup> 2<sup>nd</sup>

8

MINORE

8

1<sup>st</sup> 2<sup>nd</sup>

8

8

MAJOR

PRESTO

*f*

*p*

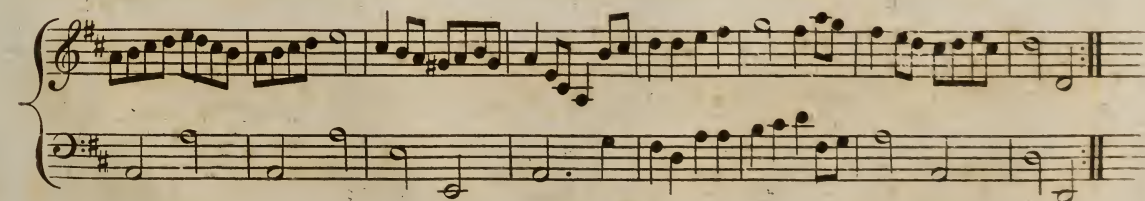
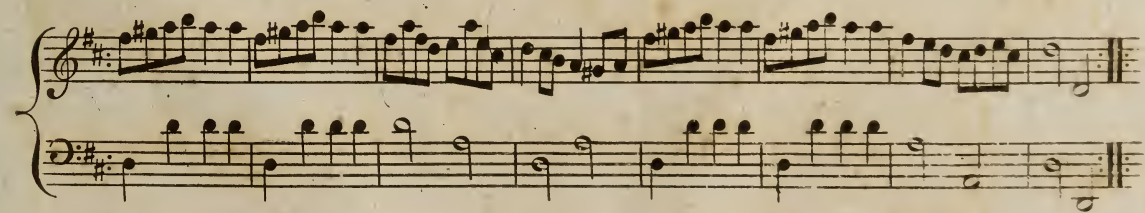
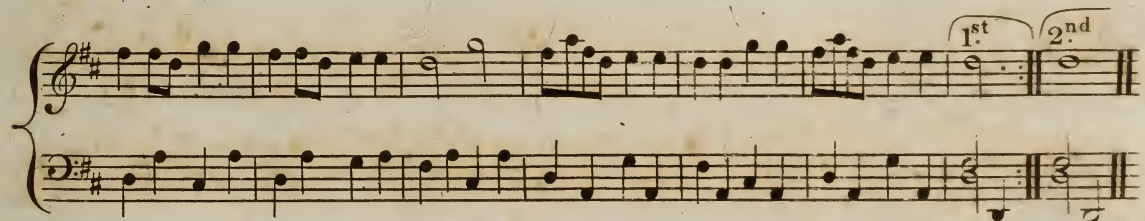
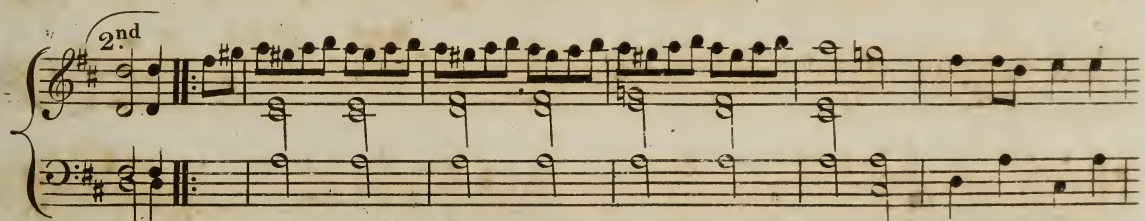
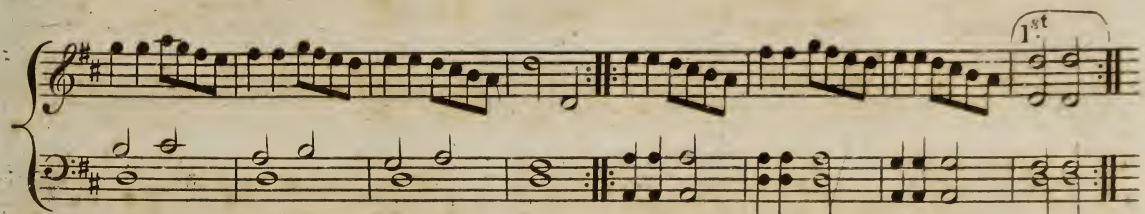
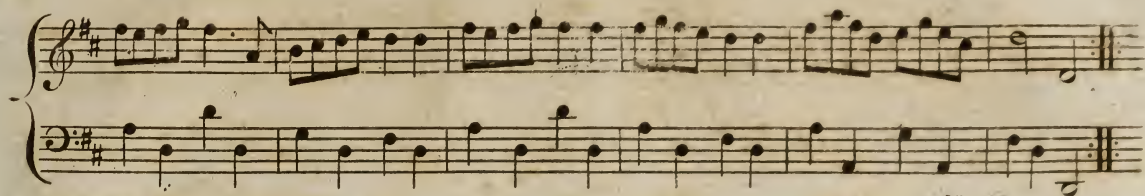
1<sup>st</sup> 2<sup>nd</sup>

*f* *p*

1<sup>st</sup>

2<sup>nd</sup>





## Another Edition called Danse des peuples de L'Archipel.

ALLO MODERATO

This musical score is for a piece titled 'Danse des peuples de L'Archipel'. It is written for piano and consists of five systems of staves. The first system is marked 'ALLO MODERATO'. The key signature is one sharp (F#) and the time signature is common time (C). The melody is primarily in the right hand, featuring eighth and sixteenth notes, with some triplet markings. The left hand provides a harmonic accompaniment with chords and moving lines. There are first and second endings indicated by '1st' and '2nd' markings above the staff. The piece concludes with a final cadence.

## Turkish March.

310

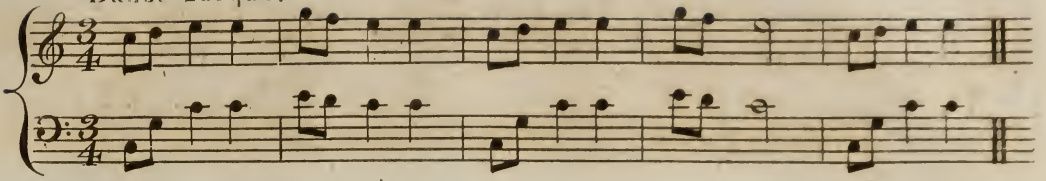
ALLEGRO

This musical score is for a piece titled 'Turkish March'. It is written for piano and consists of two systems of staves. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'ALLEGRO'. The melody is in the right hand, featuring eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence.



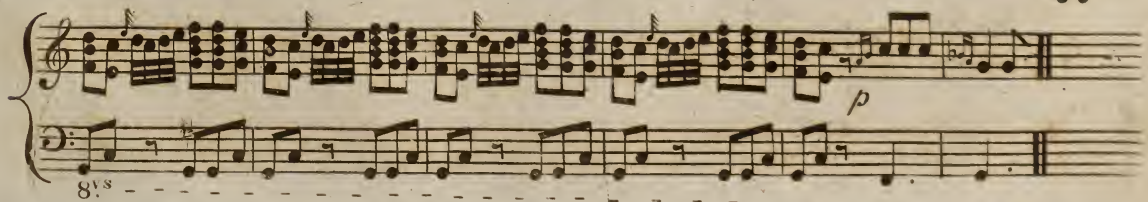
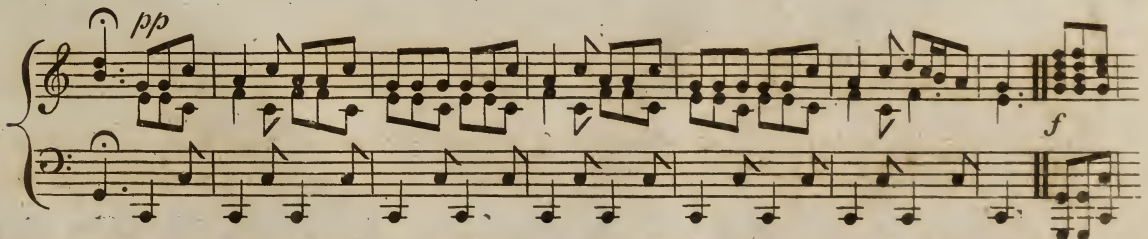
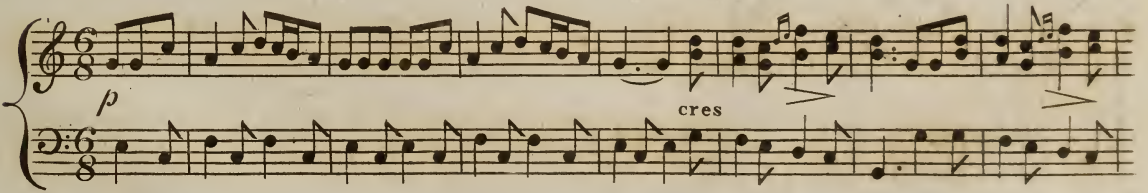
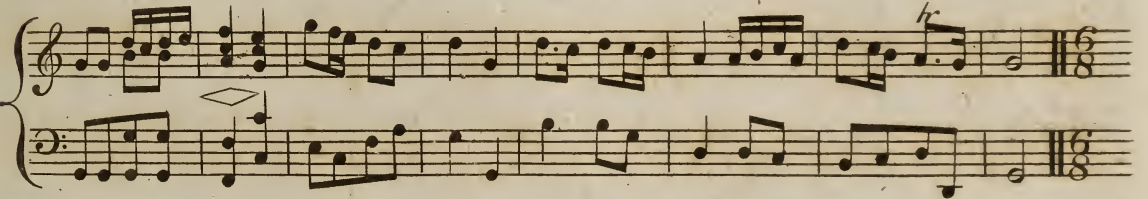
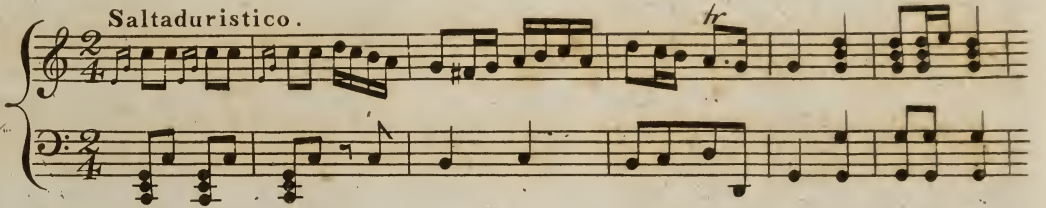
## Danse Turque.

311



## Saltaduristico.

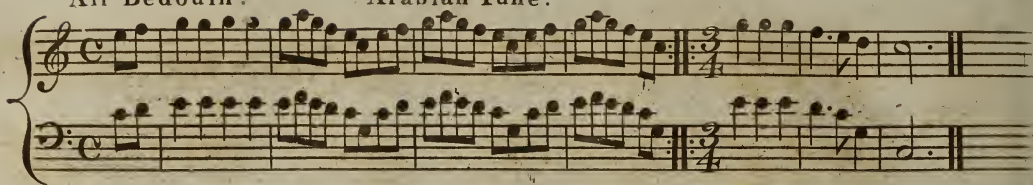
312



## Air Bédouin.

## Arabian Tune.

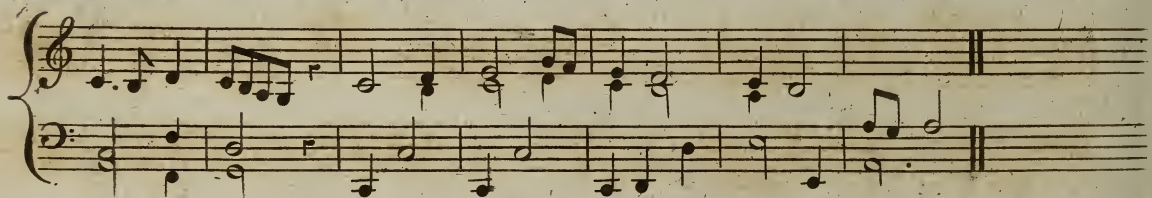
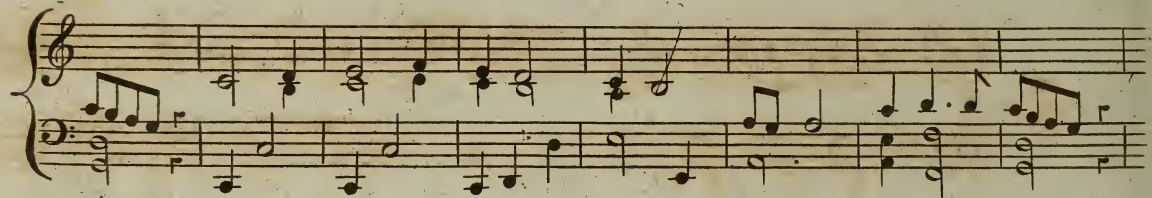
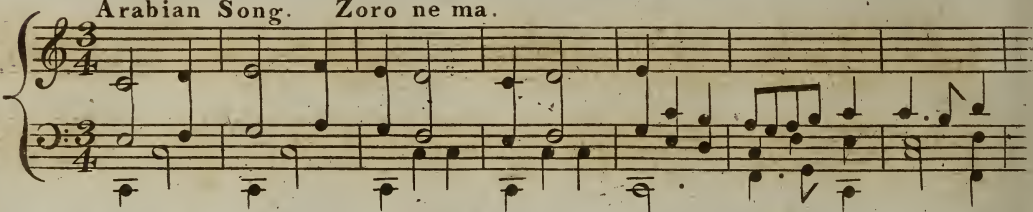
313



314

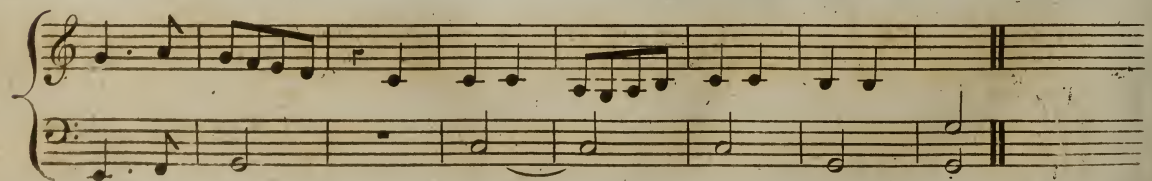
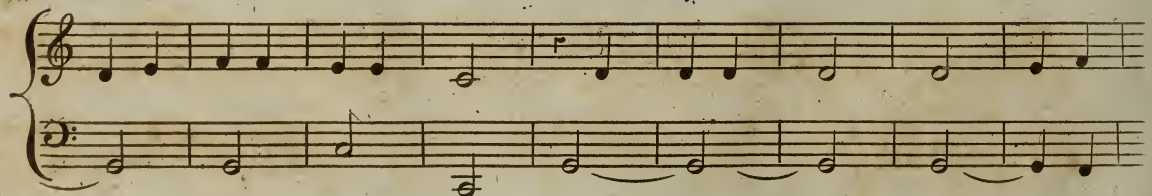
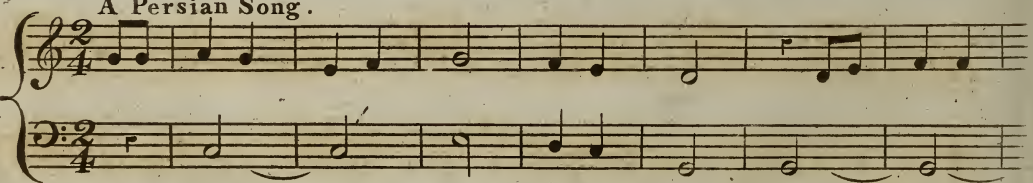
## Arabian Song.

## Zoro ne ma.



## A Persian Song.

315





316

Two systems of musical notation for piece 316. The first system consists of a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff with a key signature of two sharps (D#) and a 2/4 time signature. The melody in the treble staff is composed of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The second system continues the melody and accompaniment for measures 7 and 8, ending with a double bar line.

317

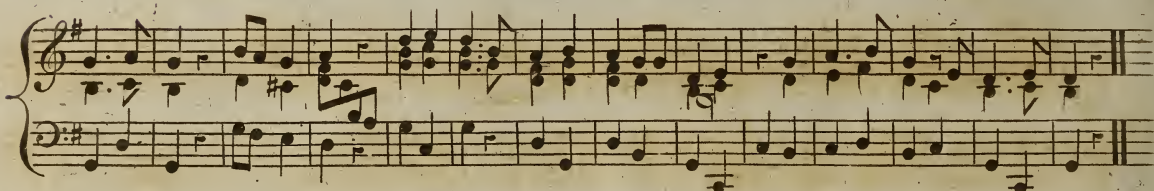
Two systems of musical notation for piece 317. The first system has a treble staff with a key signature of one sharp (F#) and a common time (C) signature, and a bass staff with a key signature of two sharps (D#) and a common time (C) signature. The melody in the treble staff features many beamed sixteenth notes. The bass staff has a steady accompaniment of quarter notes. The second system continues the piece for measures 7 and 8, ending with a double bar line.

318

Two systems of musical notation for piece 318. The first system has a treble staff with a key signature of two flats (Bb) and a common time (C) signature, and a bass staff with a key signature of two flats (Bb) and a common time (C) signature. The word "SLOW" is written below the treble staff. The melody in the treble staff is composed of quarter and eighth notes. The bass staff has a simple accompaniment of quarter notes. The second system continues the piece for measures 7 and 8, ending with a double bar line. The text "Da Capo" is written below the bass staff.

Moo-lee-chwa

319

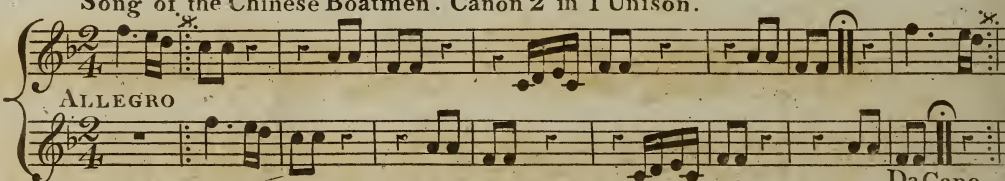


Song of the Chinese Boatmen. Canon 2 in 1 Unison.

The Captain

320

The Crew

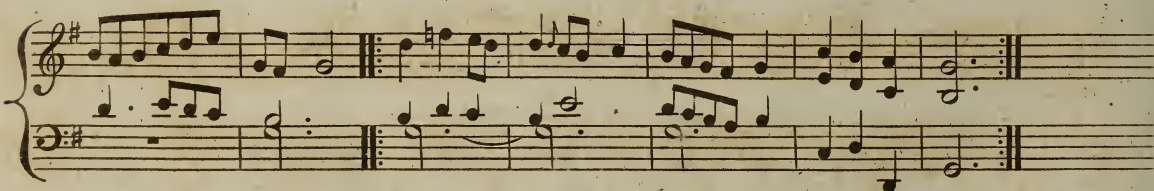
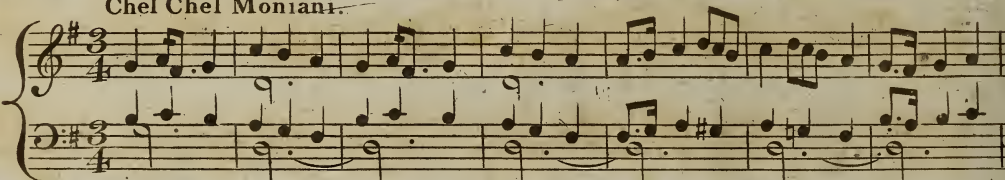


Da Capo  
al Segno

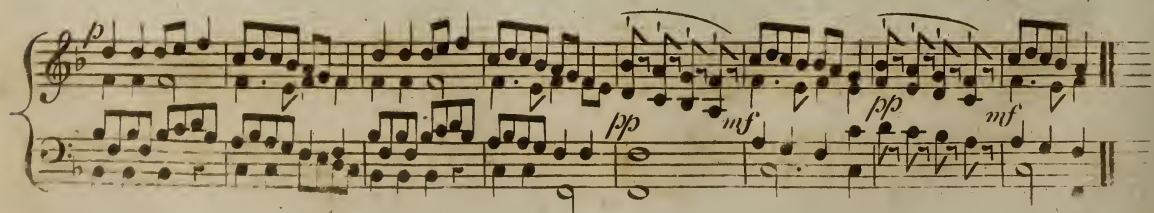
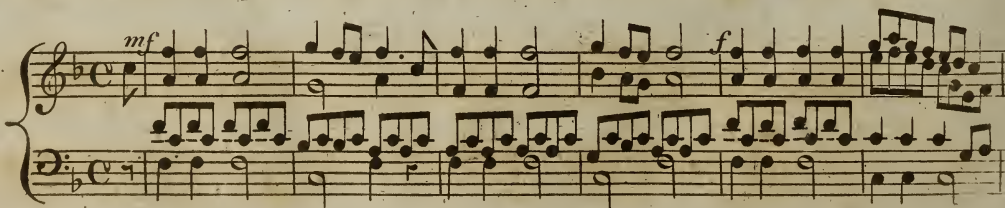
EAST INDIAN TUNES.

Chel Chel Moniani.

321



321\*

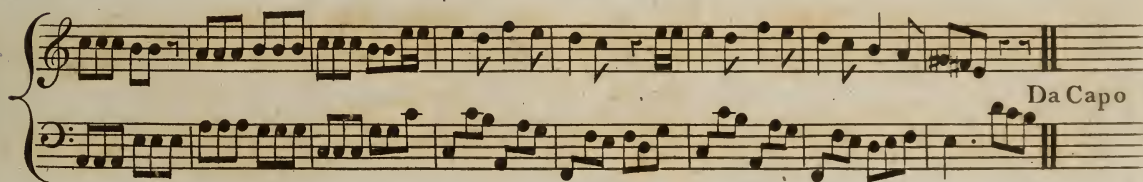
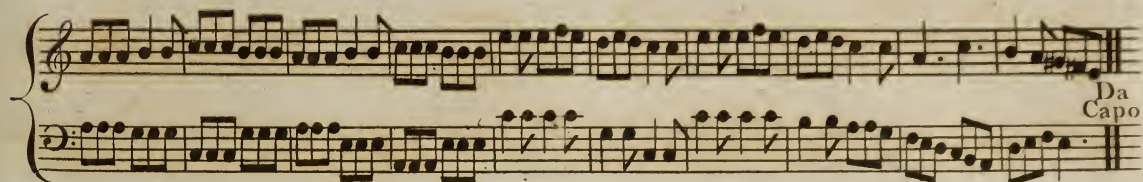
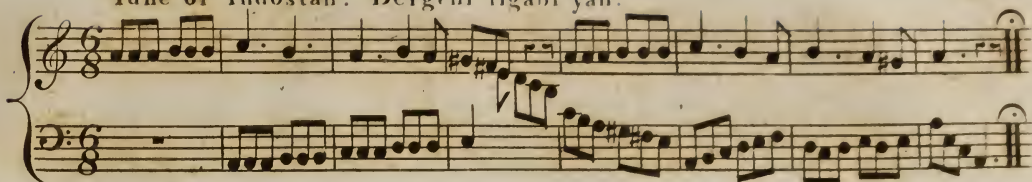




Tune of Indostan. Dergeni ligabi yan.

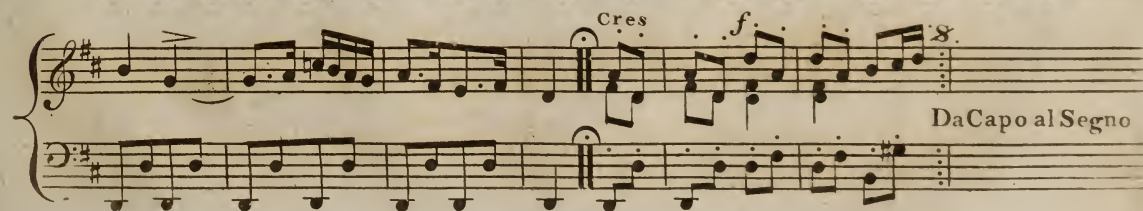
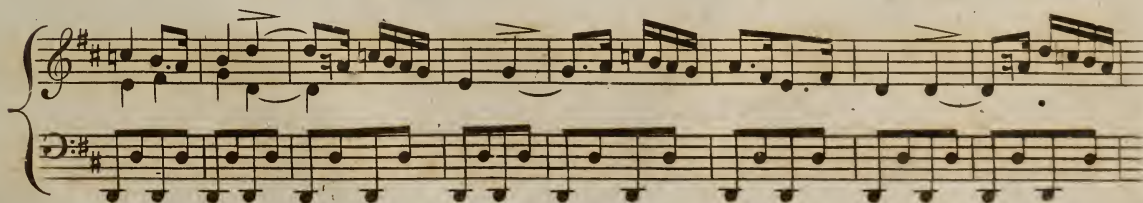
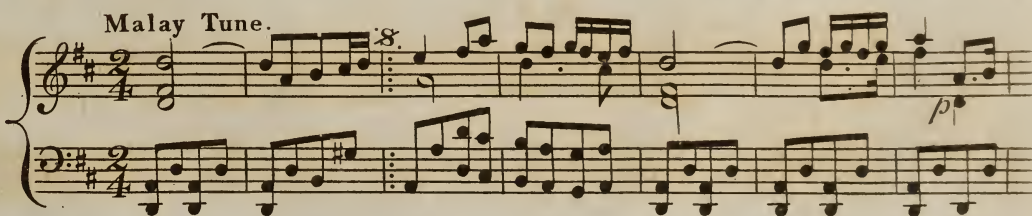
155

322



Malay Tune.

323



Da Capo al Segno

324

ANDANTE

Da Capo

325

A Madras Boat Song Sung by the Steersman & Crew.

ANDANTE

*p* *f* *p* *f*

*p* *f* *p* *f*

326

Hindustanee Air.

ANDANTE

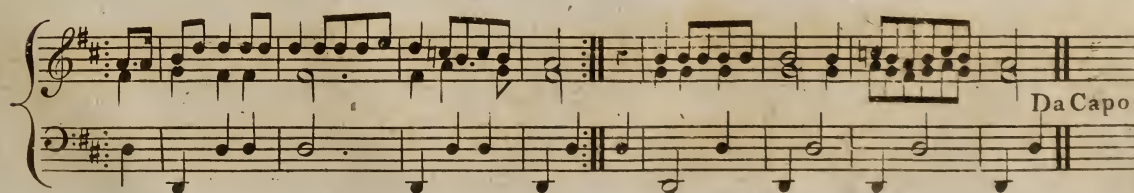
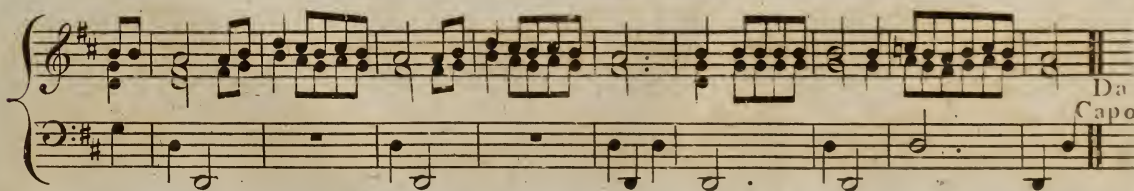
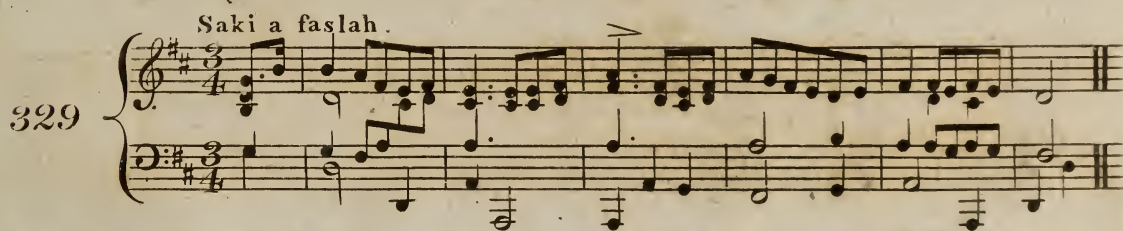
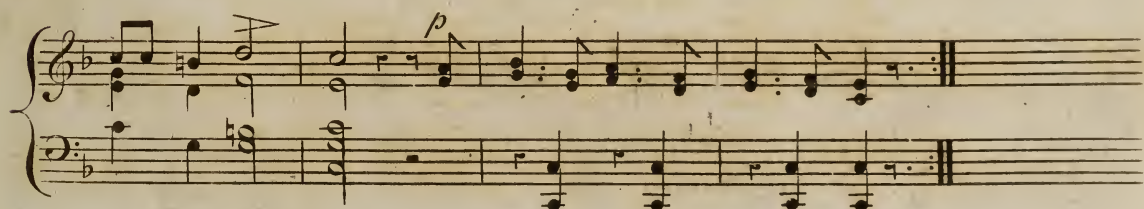
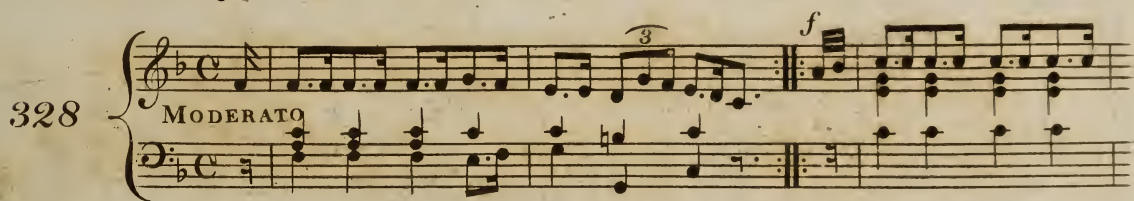
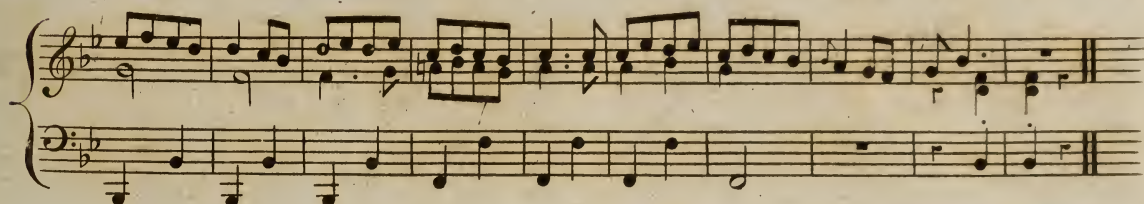
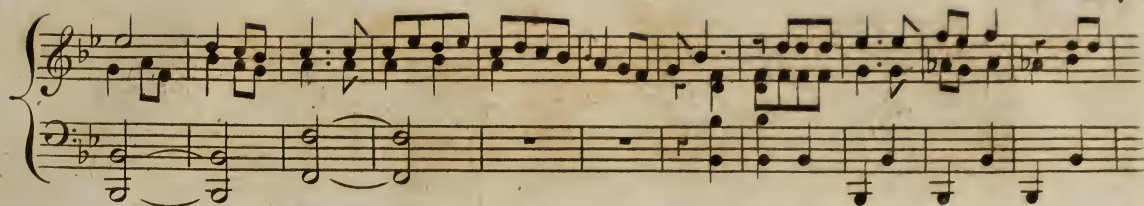
327

Go mani.

SLOW

*p*





## Another Edition Rekhtah.

Handwritten musical score for "Another Edition Rekhtah." The piece is in 3/4 time, marked "SLOW". It features a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.

Handwritten musical score for the first system of "Another Edition Rekhtah." It includes a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.

Handwritten musical score for the second system of "Another Edition Rekhtah." It includes a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.

## Another Edition Bengal Song Sackia.

Handwritten musical score for "Another Edition Bengal Song Sackia." The piece is in 3/4 time. It features a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.

Handwritten musical score for the first system of "Another Edition Bengal Song Sackia." It includes a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.

Handwritten musical score for the second system of "Another Edition Bengal Song Sackia." It includes a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.

Handwritten musical score for the third system of "Another Edition Bengal Song Sackia." It includes a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line.



330

**SLOW**

331

**ALLEGRO**

Ai booti serray.

332

**SLOW**

Iss shone.

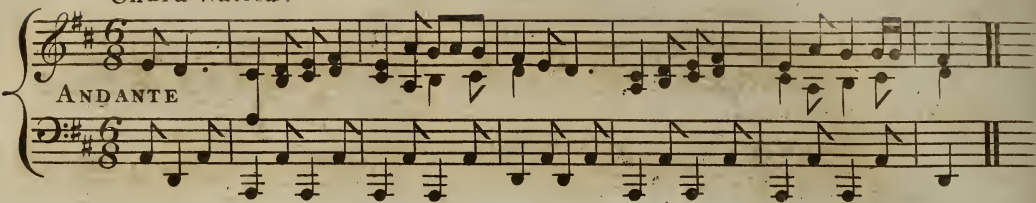
**Arpeggio**

ad Lib:

## Chura Wallen.

333

ANDANTE

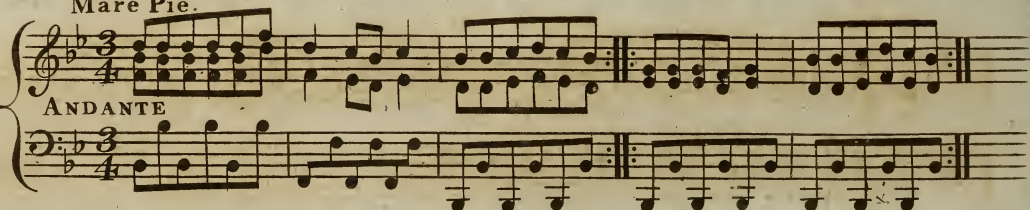


Da Capo

## Mare Pie.

334

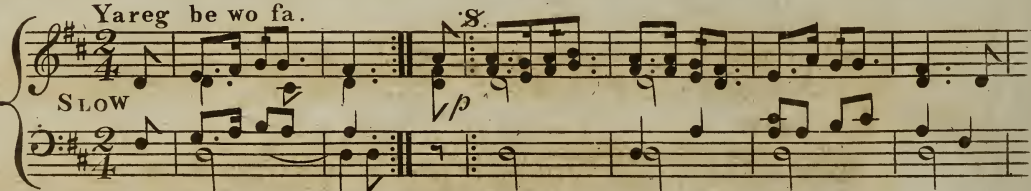
ANDANTE



## Yareg be wo fa.

335

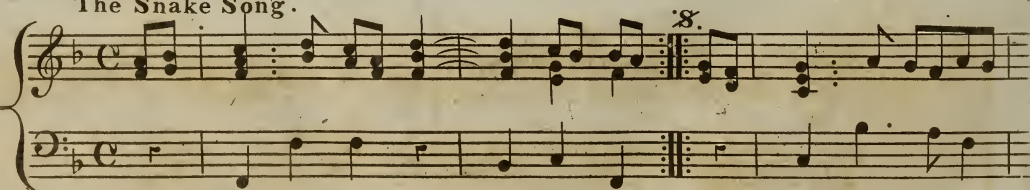
SLOW



Da Capo al Segno.

## The Snake Song.

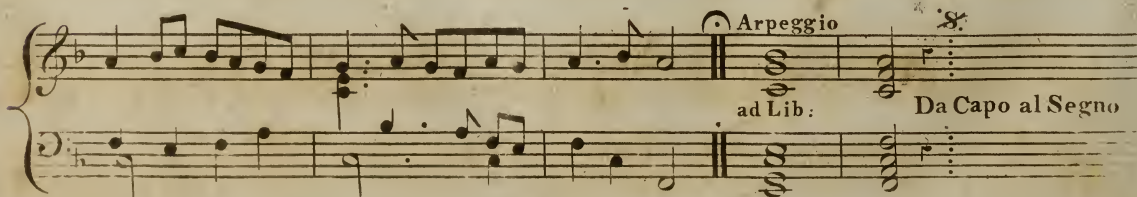
336



Arpeggio

ad Lib.

Da Capo al Segno





## Rekhtah Another Edition.

337

*SLOW*

*ad Lib.* Da Capo al Segno

*Ebona.*

*SLOW*

*f*

Da Capo

This musical score is for a piece titled 'Rekhtah Another Edition'. It is written for piano in G major (one sharp) and 2/4 time. The score consists of two systems of grand staves. The first system begins with a 'SLOW' tempo marking. The second system includes a 'Da Capo al Segno' instruction, followed by a section marked 'Ebona.' and 'SLOW', which then transitions to a section marked 'f' (forte). The piece concludes with a 'Da Capo' instruction.

## Marsea. an Elegy.

338

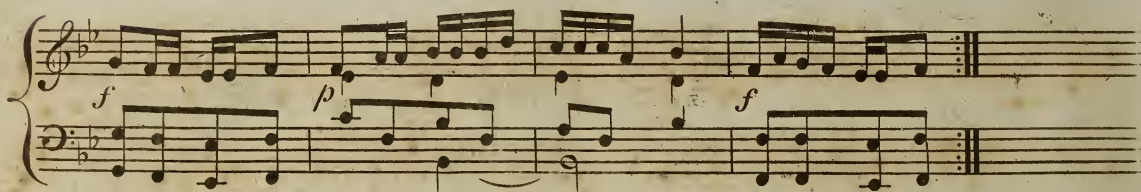
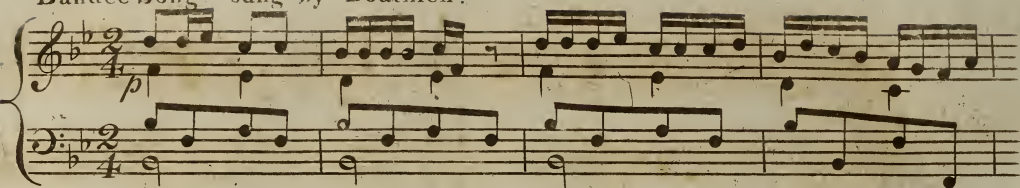
*ADAGIO*

*ANDANTE*

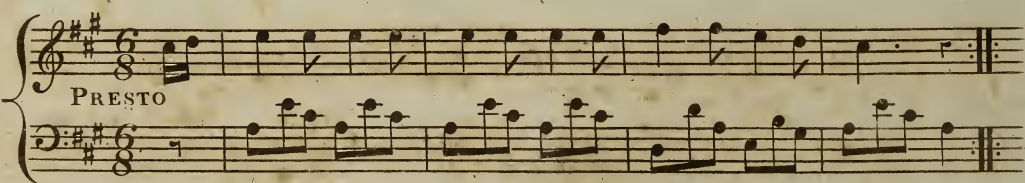
This musical score is for a piece titled 'Marsea. an Elegy.'. It is written for piano in G major (one sharp) and 3/4 time. The score consists of two systems of grand staves. The first system is marked 'ADAGIO' and the second system is marked 'ANDANTE'. The piece concludes with a double bar line.

## Dandee Song sung by Boatmen.

339

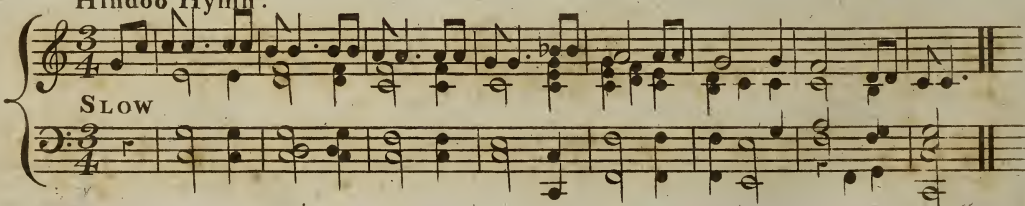


340



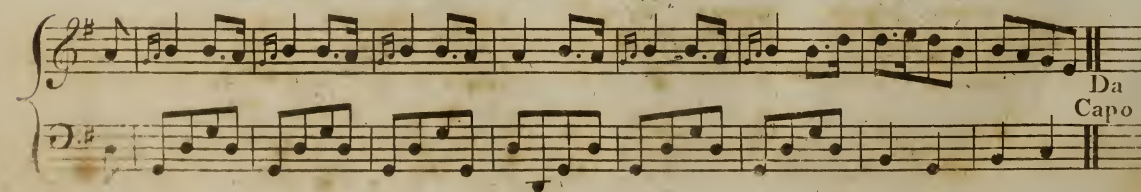
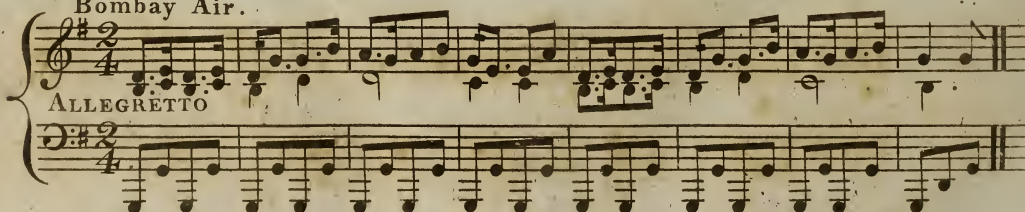
## Hindoo Hymn.

341



## Bombay Air.

342





343

ANDANTE

Dance.

344

ALL<sup>o</sup> MODERATO

*f*

Tuppah.

345

ALL<sup>o</sup> MODERATO

*tr*

Da Capo

Tuppah. "Dende kala"

346

ANDANTE

*tr*

Da Capo

## Terana - "Dandora vakee".

347

ALLEGRETTO

Musical score for "Dandora vakee" Terana, measures 347-356. The piece is in 2/4 time, marked ALLEGRETTO. The key signature has two sharps (F# and C#). The score consists of a treble and bass staff. Measures 347-350 show a melodic line in the treble with eighth-note patterns and a supporting bass line. Measures 351-354 feature a more complex treble melody with triplets and sixteenth notes. Measure 355 is a repeat sign, and measure 356 is the final measure, marked with a double bar line and a repeat sign. A "Da Capo al Segno" instruction is written at the end of the piece.

## "La Yawm la yawm".-Terana.

348

LARGHETTO

Musical score for "La Yawm la yawm" Terana, measures 348-356. The piece is in 2/4 time, marked LARGHETTO. The key signature has two flats (Bb and Eb). The score consists of a treble and bass staff. Measures 348-350 show a melodic line in the treble with eighth-note patterns and a supporting bass line. Measures 351-354 feature a more complex treble melody with triplets and sixteenth notes. Measure 355 is a repeat sign, and measure 356 is the final measure, marked with a double bar line and a repeat sign. Dynamics include *mf* (mezzo-forte) at the beginning, *f* (forte) at the end, and *pp* (pianissimo) in the final measure.



349 Canadian Tune.  
ALLEGRO

350 Canadian Tune.  
SLOW

351 Canadian Tune.  
SLOW

352 Canadian Tune.

353 Canadian Tune.  
ALLEGRO

354 Song Sung by the Indians of Norfolk Sound "Alla Coosh".  
Women & Men Singing in Octaves  
Chief

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